

The School Arts Magazine

VOL. XII

NOVEMBER, 1912

No. 3

From the Editorial Point of View

TIME TO TACK!

REAL progress in education is slow. The craft drifts with the current in the right direction, but against a strong head wind of ignorance. We have to tack. Our fathers once shaped their course in the direction of *words*; under the leadership of Colonel Parker they came about at last and sailed off in the direction of *things*. Then we jibed again and headed for *the child*; now we are off on another tack. We sail fast (the wind is always fresh!) and cover many a league, but we make little headway. Persians, Greeks, and Romans had "organized athletics"; the Hebrews have insisted on "trade training" for twenty-five hundred years; the Japanese have always emphasized "art."

The little reflects the large. Art education is no exception. Art teachers have to tack. In our "technique" we once sailed straight for the Graphite Ledges; then we came about and made for the open sea of Color; lately we have been running towards the sandy bars of Grayed Tones. It is time to tack again. Everybody knows that who attended the Fourth International Congress on Art Education last summer. They got their bearings from Dresden Light!

148

THE NEW COURSE

We must make for richer coloring. The public school exhibits from the United States were monochromatic, gray, faded, dull, and monotonous in color as compared with the European exhibits. Our coloring was "harmonious"? Yes. "But anybody can paint harmonies with mud," as Alma-Tadema used to say. By repressing the child's delight in pure color, by forcing him to accept our safe and sane formulas, we have eliminated the barbaric kaleidoscopic color effects that once distinguished our work, but we have done it by doping all the colors. Drugged people can't quarrel, of course! Such harmony, however, is not the ideal. We must have living harmonies, harmonies where each color is at its best in relation to all.

THE DRESDEN CONGRESS

THE Congress threw light in every direction: We saw how an Art Congress should be housed, — three large, fine buildings in a handsome park, easily accessible, and provided with every convenience. We saw how business details might be successfully handled in German, French, and English. We saw how complicated and extensive exhibits could be tastefully displayed. We saw how a City can entertain its guests. We

saw what subdivision of labor and concentration of effort can do in art and craft education. We saw the astonishing results of American ideals transplanted to favorable soil and cultivated ten hours a day six days a week for ten months every year! We were impressed more than ever with the truth of a shrewd remark of M. Guébin's at a previous Congress: "America is merely playing at Art Education."

THE "CONTALKTION"

H. R. H. PRINCE JOHANN GEORG, Duke of Saxony, was present in person *en regalia* at the formal opening of the Congress. Among the speakers was the chairman of the American Committee, Mr. James Frederick Hopkins, "the only man who got a smile out of the audience that morning." The first "Special Lecture" was delivered in the afternoon by an American, the editor of the *School Arts Magazine* on "Art Education for the Masses." Lantern slides were used for illustration. American speakers appearing at other sessions of the Congress were Mr. John S. Ankeney, of the University of Missouri, Mr. F. J. Trezise, of the Correspondence School for Printers, Chicago, (both of whom made use of lantern slides), Mr. C. Valentine Kirby, of Pittsburg, and Miss M. Emma Roberts, of Minneapolis. Mr. Arthur Wesley Dow, Mr. Walter Scott Perry, and Mr. James Hall were represented by papers printed in advance. Mr. Hopkins's keen eye, quick wit, and firm hand were largely responsible for the success of the American section of the program.

A speaker in English who pleased and inspired us greatly was that quiet

and efficient gentleman from England, Edward Johnston, author of the best manual we have on Lettering. He used the blackboard so skilfully, in illustrating his address, that the board was photographed, and is to appear as a plate in the published proceedings.

THE EXHIBITION

TWENTY-FOUR different countries sent a total of ninety-nine exhibits. The most impressive single group of exhibits came from the technical schools of Germany. This included work from the separate schools for wood-workers, iron workers, workers in sheet metal, jewelers, potters, printers, makers of artificial flowers, makers of passementerie, weavers, toy-makers, electricians, etc. The most fascinating single exhibit, that which contained the most original ideas and the most brilliant technique, came from the Imperial Hungarian School of Art, Budapest. The next in excellence was that of the Royal Art School of Prague, Bohemia. The Normal School for Drawing Teachers, Dusseldorf, presented most graphically the best methods in drawing and design. The Swiss exhibition showed the most closely correlated public school work, — drawing, handicraft, and other studies.

The American exhibits were well placed. They were all orderly in arrangement. None was "too bad"; some were good, several were excellent. Two or three institutions would have appeared to better advantage had they been allowed more space. One of the best exhibits was that of the School of Applied and Normal Art, Chicago. The foreign delegates were always studying

the Pratt Institute work. It was excellent, and admirably mounted.

European teachers admit that the impulse for all the best work now to be found in their schools came from the United States; but with our exhibition as a whole our best friends abroad were disappointed. "At London, four years ago, you were leaders;" said a European teacher of international reputation. "You have not maintained that position. Europe has since progressed by leaps and bounds. You are practically where we were before. You have been beaten at your own game!"

TWO IDEALS

THE difference in rate of growth may be accounted for partly by a difference in ideals. Our ideal in the teaching of drawing and handicraft in elementary schools seems to be the training of all to the highest possible level of attainment, by means of grade teachers. The European ideal seems to be the early discovery of the few with talent, and the training of these few under specialists. Segregate the few bright pupils, give them trained specialists as teachers, and force them to draw from five to ten hours per day, and spectacular results are inevitable. The questions for us are, Which ideal is the more democratic? Which will yield, in the long run, the larger return in human wealth? May not the two be combined? The immediate returns of the European method are handsome, one must admit. In almost every phase of applied design Europe leads us.

We certainly need better trained special teachers, and more of them.

We need to lay greater emphasis on good technique.

We need more time devoted to drawing and handicraft. What can we expect from two hours a week! In Europe two



Prof. Karl Elsner and his wife. A photograph by James Frederick Hopkins taken in the "back yard" of the Elsner home, Dresden.

hours a day is considered all too little for so important a subject.

Whatever the ideal held by a teacher going to the Dresden Congress, returning he must have held another one, perhaps not radically different, but certainly more exalted.

AN EFFICIENT MAN

THE co-operation of hundreds of men and women made the Dresden Congress what it was, but not one of them deserves greater credit than Herr Karl

Elssner, Principal of the Imperial Normal College of Dresden, Chairman of the Local Committee. His complete knowledge of everything, his unbounded good nature, his ability to be courteous and helpful in three languages, and his rapid efficiency, endeared him to the hearts of all the delegates.

CONGRESS DOCUMENTS

THE Official Program was a book as large as a State Document, and the Illustrated Catalog of the Exhibition was another, thicker by half. The Official Report of the Congress, to be published this fall, will be a volume of several hundred pages, richly illustrated. The thousands of teachers who are not likely to see these three publications will be glad to know that arrangements are being perfected for reproducing in this magazine some of their best plates, as well as other plates made from selected photographs, or photographs taken especially for the School Arts Publishing Company.

THE NEXT CONGRESS

THE cry is now, "Paris, 1916."

The Congress received with thanks the official invitation of the Committee organizing the Exposition in celebration of the opening of the Panama Canal, to hold its next session in San Francisco in 1915. The invitation was declined for several reasons: 1915 is a year too soon, the European drawing teachers would not be able to travel so far, and another invitation brought by the French delegates claimed precedence. The French Government had invited the Congress to hold its next session in Paris in 1916 in conjunction with a

World's Exposition of Arts and Crafts. This invitation was enthusiastically accepted, for the advantages of such a plan are obvious. Two hundred American teachers were present at the London Congress in 1908. It is estimated that at least two hundred fifty were present at Dresden, 1912. No doubt three hundred will go to Paris in 1916.

THE NEW COMMITTEE

THE American members of the Committee for the next International Congress on Art Education, to be held in Paris in August, 1916, nominated by the delegates from the United States, and elected by the Congress, are the following: Royal Bailey Farnum, *Chairman*, New York State Inspector of Art Education; Charles A. Bennett, Director, Bradley Polytechnic Institute, Peoria, Illinois; Robert A. Harshe, of Leland Stanford University, California.

This Committee should receive and will receive the heartiest co-operation of every loyal American, that our country may make a thoroughly creditable showing at Paris in 1916.

AMERICAN ART

LAST May the following circular letter was sent to a selected list of three thousand people, in whose good judgment the Committee had confidence:

The next step in Art Education for the United States

Fellow-Citizen:

The study of works of art in our public schools began, as it should, with historic masterpieces: Greek, Roman, Italian Renaissance, Spanish, Dutch, French, and English. We believe the time has arrived when we should give greater attention to the work of our own people.

To familiarize the children with the best pic-

tures, sculpture, and architecture to be found in America, to develop appreciation of the work of American artists, and to foster a love and enthusiasm for American art is our next logical step. Do you not feel that a campaign of education along this line would meet with the hearty approval of every thoughtful American?

To proceed wisely it is necessary to gather all possible information concerning the best, to classify it in the form of lists of pictures, mural decorations, works of sculpture, architecture, etc., which, in the opinion of those best able to judge, are most excellent and praiseworthy, and to make the results known in every schoolroom in the United States.

Will you not help in this work? Your judgment would be worth having.

Will you not kindly fill out the accompanying sheet with the most thoughtful fullness of detail possible, and return it in the accompanying envelope?

We will tabulate the returns, make the resulting lists of best things, apprise you of the result, and do our best to give the whole matter the widest possible publicity.

*The Committee of the American Federation of
Arts on Art in the Public Schools*

HENRY TURNER BAILEY, Editor of The School Arts Magazine, Chairman

MRS. STEVENSON BURKE, President of the Board of Directors, Cleveland School of Art, Cleveland, Ohio

JAMES HALL, Late Director of the Art Department, Ethical Culture School, New York City

C. VALENTINE KIRBY, Director of Art and Handicraft, Public Schools, Buffalo, N. Y.

This movement has the hearty endorsement of leading artists and edu-

cators throughout the United States, and is destined to be of wide popularity. An editorial in the Chicago *Post* urges the sending of the desired information to the Committee, not only because of the "mere education of taste in the quest of noble works of art," but because "works of art may become a stimulating influence in citizenship." The *Post* adds:

"The reverence paid to the Saint-Gaudens statue of Lincoln in Lincoln Park at patriotic celebrations, the hanging of wreaths on the Partridge statue of Shakespeare on the birthday of the poet, has made alive the memories of statesman and poet and called the restless American to return again where the artist has created the image which opens to a wider vision of life."

This campaign is yielding most interesting and suggestive results, a detailed account of which will appear later in the SCHOOL ARTS MAGAZINE. Moreover, the works of art receiving the highest number of votes will be made available as subjects of study in schools, and will be illustrated and described in this magazine only.



A Happy November

By Martha Feller King

Supervisor of Drawing, Weehawken, New Jersey

"Time is never wasted listening to the trees;
If to heaven as grandly we arose as these,
Holding toward each other half their kindly grace,
Haply we were worthier of our human place."

LUCY LARCOM.



In some varieties of trees the trunk of the tree persists to the top.

IN our outline for drawing we plan to have our tree study come during November after the first sharp frosts have taken the foliage, thus giving us an opportunity to study the anatomy

of trees. What interesting material we gathered, and with what enthusiasm the classes worked!

The little people in the primary grades used black crayon to draw tall, straight tree trunks reaching toward the clouds, trunks that send out large branches near the ground where we may tie ropes for swings, and smaller branches higher up where the birds can



In other varieties the trunk of the tree is lost in the branching.

build their nests and hide their babies until old enough and wise enough to care for themselves. But we found that some trees carry treasures for us, and these trunks bow low and send their branches down that we may take their gifts, rosy apples or tiny haws. We made drawings of these trees also.

The older boys and girls were interested in learning more about trees. We found early in our investigations that in some varieties of trees the trunk of the tree persists to the top, while in other varieties the trunk of the tree is lost in the branching. The pine and the haw are examples of these types, and with the names of these trees leading the lists, we classified the trees growing in our locality.

As we considered different varieties of trees, other peculiarities of branching attracted our attention. One boy noted that the branches of the beech hung down, while the branches of the pine grew straight out, as he expressed it, "like arms."

We discovered that by the appearance of a tree we could judge something of its age and of its life story. Trees that live in crowded quarters grow thin and delicate just as people do. Old trees show seams and marks in the bark of the trunks; a tree that constantly resists the wind grows stooped and bowed; a well fed, well cared for tree grows large and strong.

The boys enjoyed bringing to class the buds of different trees. We had sprays showing the slender arrow-shaped buds of the beech, the downy, blanket-like coverings of the hickory, the gummy-covered buds of the poplar,

and the peculiarly formed buds of the dogwood.

"Each tree has wrapped her baby buds
In little coats of down,
And over this a raincoat strong,
Of some soft shade of brown.



"STUDY OF A MAPLE TREE."
CONSTANCE HOWARD · WEEHAWKEN N.J.

And thus she can all winter sleep,
Without fear of harm
Since all her leaf and flower buds
Are wrapped away so warm."

We are making an extra effort this year to correlate our drawing lessons as much as possible with the other subjects studied in the class-room. As a theme for composition lessons it is interesting to select a different variety of tree for each class and to learn its habits, its likes and dislikes, and its uses. These compositions developed many points of interest. We found pe-

cularities in the bark of different trees: some barks peel, as the birch and the cherry; some strip, as the hickory;



WHEN TREES GROW CLOSE TOGETHER
EACH TREE MUST GROW QUITE TALL;
WITH EACH ONE LOOKING UPWARD,
THERE'S ROOM ENOUGH FOR ALL.

some barks shed, as the sycamore, and some have special commercial value, as the cork oak, oak, slippery elm and birch.

English lessons were developed by means of tree study. For example, the following exercise was given to drill a class on the distinction between the use of *there* and *their*. The subject of the lesson was "Woods in Winter."

— is no more beautiful sight than the woods after a snow storm. The trees are no longer bare, for — branches are weighted with — soft covering. Although the birds do not sing any more and — nests are filled with snow, yet the trees are not sad. — is a look about — leafless boughs as if they dreamed of flowers.

Our custom is to make Friday morning opening exercises in Assembly a quotation period. One period was

devoted to quotations about trees.¹ One of the girls gave us a glowing bit of color by reading a selection from Wordsworth.

"The mountain ash,
Decked with autumnal berries that outshine
Spring's richest blossoms, yields a splendid show
Amid the leafy woods, and ye have seen,
By a brookside or solitary tarn,
How she her station doth adorn; the pool
Glow at her feet, and all the gloomy rocks
Are brightened round her."

The character of the oak was called vividly to mind when we heard from one of our older boys —

"With his gnarled old arms and his iron form,
Majestic in the wood,
From age to age in the sun and storm,
The live oak long hath stood —
With his stately air, that grave old tree
Still stands like a hooded monk,
With the gray moss waving solemnly
From his shaggy limbs and trunk."

HENRY R. JACKSON.

For our drawing lessons, unusually large classes made it impossible for us to work out of doors. Therefore we drew bare trees and trees in foliage from memory and from photographs, keeping in mind the characteristics of each variety of tree. As suggestions in pencil rendering we copied drawings of trees by Charles Herbert Woodbury.

The interest shown in the class work by both boys and girls, and the illustrations and poems they brought into the class-room voluntarily, made the month's work a truly joyful time for us all.

¹ A very helpful little compilation entitled, "Trees in Prose and Poetry," by Gertrude Stone and Grace Fickett, furnished other suggestive material.

An Art-Craft That Pays

By Estelle Stinchfield

Teacher of Design and Modeling, North Side High School, Denver

Miss Stinchfield has written to Mr. Batley as follows:—"In all this I lay no claim to originality. The suggestion of doing local post cards I took from the excellent illustrations of post-card designs in the Manual Arts Drawing Books. The idea of the alphabet book I got from the description of one which appeared in your own helpful magazine of which I have several years of back numbers. As a touch of 'local color' you may be interested in 'A was an accident' in the Mapleton Book. One of the boys in the grade was hauling a barrel of potatoes in a cart drawn by a burro. The cart broke down and the boy's classmate immortalized the accident in his design."

MY class, in which the linoleum block post cards which illustrate this article were made, was a class of ninth grade Manual Training boys. They were very anxious that whatever they did should have a specific use. I thought they might enjoy carving out the blocks, and that the making of post cards would be an interesting application of the block work.

We wished the cards to have a local interest, so we chose as our material buildings in Denver which we could see from the window. We are unusually fortunate in our window view. We also worked from good photographs for other buildings. In either case the pupils tried to select bits to make interesting compositions, keeping the idea of the design dominant in spotting in the lights and darks, rather than the literal representation of the buildings.

The designs were worked out in India ink on thin paper, the reverse traced on the blocks, and the cutting done with ordinary sloyd, jack and pen-knives.

Our blocks were prepared for us in the woodworking shop. We used linoleum blocks to facilitate ease in cutting. The boards were planed and a good quality of unfigured linoleum glued to the boards. The boards were clamped firmly while drying; then the blocks were sawed

to post card size. The cuts were made through the linoleum to the canvas backing.

For printing we used a good quality of cream-colored cardboard. A letter press was used to make clear impressions. We used black typewriter duplicator ink for our black prints, and a sepia printer's ink for our sepia prints. The printer's ink is too thick and sure to spread oil around the design unless thinned with gasoline.

For a pad for charging the blocks we used several thicknesses of felt, and a pad of paper under the block in the press.

The Alphabet Books were made in my eighth grades in Boulder last year. Each child in the grade was given a letter for which he made a design and cut a block. Special children were asked to design the covers and title-pages, and the best designs were selected for use. Then each child chose his favorite twenty-six designs, the cover and title-page which pleased him best, and the pages were printed. The books were then bound by the children and the coloring done by hand with water color, each child working out his own color schemes.

In both problems the children had much joy in doing, and, I think, gained much in power and appreciation.



Post cards printed from linoleum blocks. Notice the different interpretations of the same subject, the Ashland School, Denver, Col.



Grammar school children think work like this is worth while.



The originals were beautifully colored in water colors according to individual taste.

Our Playhouse and What It Did for Us

*A Project that Enlisted the Happy Co-operation of Children
of all grades*

By Augusta E. Newbegin

Principal of the Collinsville School, Dracut, Mass.

WHILE looking about for some suggestions in industrial work, I happened to take up the SCHOOL ARTS MAGAZINE. There I found a picture of a playhouse made by children. Much impressed by the article accompanying the picture, I wondered if it would be possible for my seventh and eighth grades to build a similar playhouse.

The children were pleased with the idea, when it was put before them; and we began at once to make plans for obtaining the necessary materials. The girls said that they would make and sell candy; the boys would make and sell postal cards of birch bark; and besides, each one would contribute from five to twenty-five cents, and bring from home such material as would be of use. In a few weeks we were able to purchase some lumber for the frame of the house.

The chief object in building the house was to give us some real problems in measurements. Our first problem was the plan. Each child was permitted to state his own ideas. We thus obtained excellent material for a discussion of the advantages of some plans over others, and incidentally several occasions for lessons in oral English.

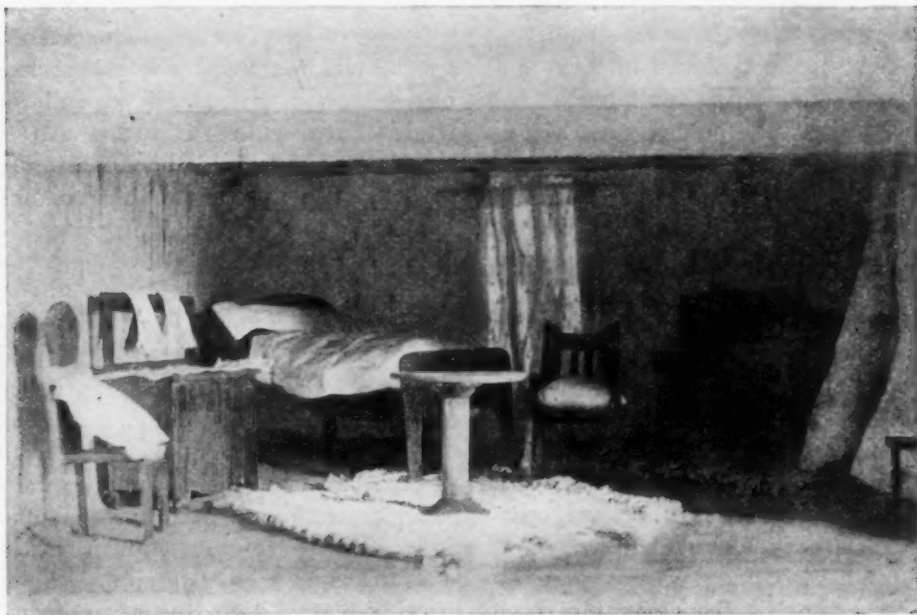
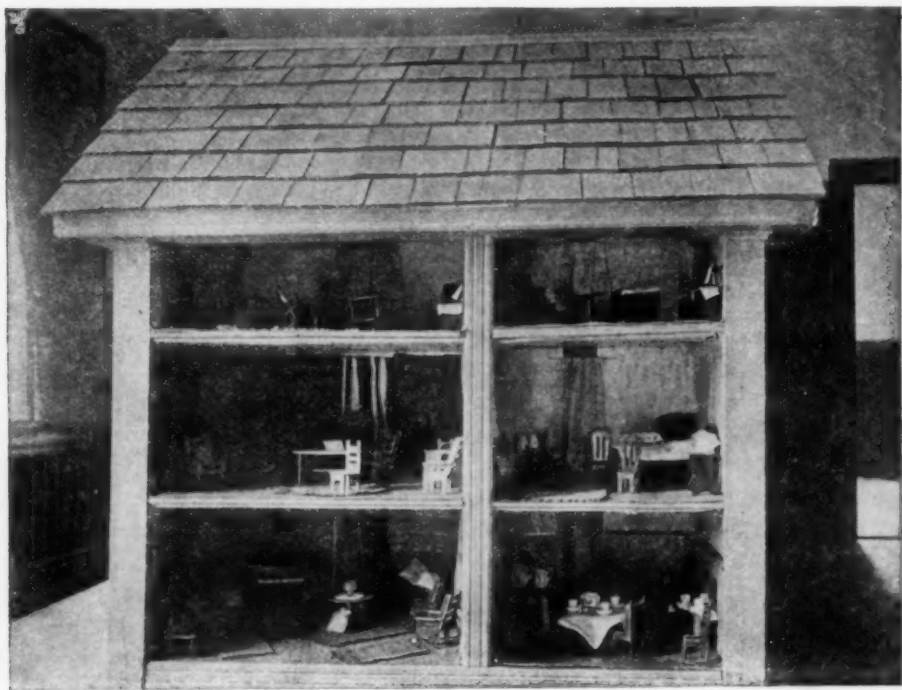
After a plan had been accepted by all, we estimated the amount of each kind and size of lumber required, and

one boy went to the saw-mill and purchased it, leaving an order for its transportation to the school building.

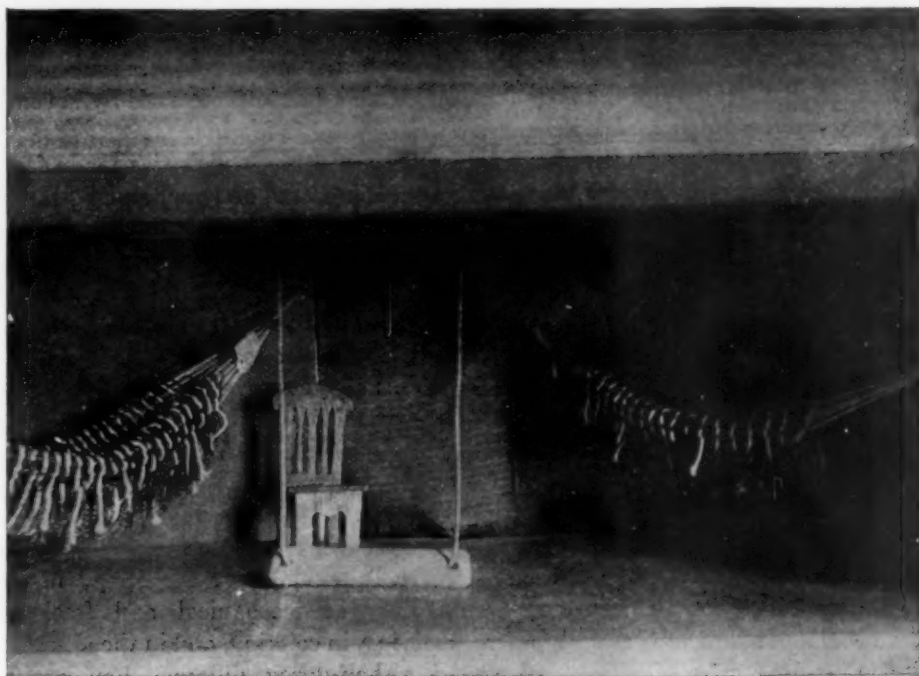
Our house is divided into three floors with four rooms on each floor: The rooms on the first floor are the kitchen, dining-room, parlor, and hall; on the second floor, three sleeping-rooms and a den; on the third floor, three sleeping-rooms and a play-room.

When the other children in the building learned what the seventh and eighth grades were planning to do, there arose a feeling of envy. This attitude of the smaller children was wholly unexpected, but it showed us that all the children really wanted to help in such constructive work. We seized this opportunity to bring all the children in the building together as one large family and to develop a very friendly feeling among them.

The work was now divided up among the different grades: the puffs, rugs and hammocks were given to the primary children; the plain sewing, as sheets, pillow-slips, towels, napkins, etc., to the third and fourth grades; the wall-paper, furniture, portières, sofa-pillows, and couch-covers, to the fifth, sixth, seventh, and eighth grades. Upon learning of this plan, the seventh and eighth grades were much disturbed



1. General view of the Collinsville School playhouse. 2. The guest chamber.



1. The play room in the attic of the Collinsville School playhouse. 2. One of the chambers.

for a time; but, when the whole arrangement was fully explained, they gracefully accepted it, and later became much interested in the work of the younger children. This feeling of unity and co-operation was worth having.

The boys in grades seven and eight framed, boarded, clapboarded, shingled, and painted the house. The children in grades five to eight designed patterns for wall-paper which were traced on strips of paper one and one half inches wide and then colored. They measured each room and estimated the amount of paper needed. Since the rooms were so small, the wall-paper was matched and pasted on large sheets of wrapping paper which, in turn, were pasted upon the walls. Each room had a different color scheme of which the wall-paper was the keynote.

The rugs, which were made of narrow strips of silkolene, were woven on small hand looms by the primary children. The muslin puffs for the beds were also made by the primary children. The hemming of sheets, pillow-slips, towels, table-cloth and napkins was done by

the children in grades three to six. The portières, piano and couch-covers and sofa-pillows were made by seventh and eighth grade girls.

The furniture, which was made from cigar boxes, was designed and jig-sawed out by the children in grades five to eight. Several styles of furniture were designed, such as mission furniture for the hall, and various other styles suited to the different rooms.

This playhouse gave excellent problems in arithmetic in finding the amount and cost of the different kinds of lumber used; the areas of the floors, walls, and ceiling; and the correct proportions for the furniture. It also gave problems in wall-papering and carpeting; in designing, in mechanical and freehand drawing, in coloring, and in the elements of a half-dozen different handicrafts. Moreover, it furnished ample material for language work, spelling and geography. And lastly the interest it created was unbounded. The children came to look at houses and house-furnishings with new eyes.



MASTERPIECES OF AMERICAN ART

III. Minerva

By Elihu Vedder

An Interpretation by Henry Turner Bailey

VISITORS ascending by the main stairway to enter the Rotunda, or great-domed reading room of the Congressional Library at Washington, are confronted with Elihu Vedder's "Minerva," a splendid marble mosaic fifteen feet high.¹

Minerva was the Roman name for Athena, one of the great divinities of the Greeks. Athena, in whom knowledge and power were harmoniously combined, is said to have sprung full-armed from the head of Zeus. Thereafter his favorite daughter she had a seat at his right hand.

Athena was regarded as the source of strength and prosperity, the giver of the olive tree, the inventor of agricultural implements and the flute, the patroness of learning, of science, and of all the useful and fine arts. She maintained the authority of law, and protected the state from outside enemies, thus assuming the character of a war-like divinity. Among her epithets were Athena Polias, "Guardian of the City," Athena Promachos, "Fighter in the Front Rank," and Athena Parthenas, "The Undeiled." Her chief temple was the Parthenon. The great quadrennial festival of the Greeks immortalized in the Parthenon frieze, the Panathenaea,

was celebrated in her honor. To the Roman she became the thinking power personified, the goddess of all scholars, artists, mechanics, and tradesmen, the giver of all military victories gained by prudence, courage, and perseverance. In a word, she was Wisdom incarnate, the Wisdom who speaks so impressively in the eighth chapter of Proverbs:

"The Lord possessed me in the beginning of his way, before his works of old. . . When there were no depths I was brought forth. . . When he prepared the heavens I was there. . . Then I was by him as a master workman. . . I was daily his delight; rejoicing always before him. . . And my delight was with the sons of men. . . By me kings reign, and princes decree justice. . . I find out knowledge of witty inventions. . . I lead in the way of righteousness . . . that I may cause those that love me to inherit substance. . . I love them that love me, and they that seek me early shall find me. . . Whoso findeth me findeth life. . . He that sinneth against me wrongeth his own soul. . . All they that hate me love death."

After some two thousand years of additional human experience the conclusion of the Hebrew seer that "Wisdom is the principal thing" seems valid.

¹ The plate reproduced herewith is from the original cartoon for the mosaic, and therefore reflects more perfectly than could a photograph from the mosaic itself the artist's conception. For permission to make this plate we are indebted to Mr. Curtis of Curtis and Cameron, proprietors of the Copley Prints, Boston.



The Minerva. A mosaic by Elihu Vedder, Congressional Library, Washington, D. C.

Athena, the best Greek divinity, is still worthy to reign, and therefore this Minerva appears in Washington.

"In the top of high places by the way, where paths meet, she standeth, beside the gates, at the coming in at the doors;" and her call is still, "O ye simple, understand wisdom."

That call of hers is also Mr. Vedder's call to those who look at his design. It is charged with meaning. Every detail, every color is significant.

The goddess appears as the guardian of civilization. A part of her armor, the helmet and shield, are laid aside, for why should she be burdened in times of peace? But she retains her aegis¹ and her spear, for "eternal vigilance" is a characteristic of Wisdom. She holds in her left hand a scroll on which are written the various departments of knowledge, — Law, Sociology, Mechanics, Botany, Philosophy, Architecture, etc. On a pedestal at her side is a little Winged Victory, such as the Greeks used to set up in commemoration of success in battle. The figure stands upon the globe and bears a wreath and a palm branch to reward the victors. Behind Minerva the storm clouds are being driven away, and above them the sun is shining. Beneath her feet grows the green grass, for her influence upon the earth is the very opposite of that of the war god, whose path is a desolation. In the background are the olive, symbol of peace and prosperity, her gift to man, and the owl, her own emblem, himself

an ancient symbol of wisdom. The oak, symbol of strength, sprouts in the foreground; and the olive, now composed to form a vine, grows at each side, and makes an arch above her head. "What are these two olive trees upon the right side . . . and upon the left? . . . These are the two sons of oil that stand by the Lord of the whole earth;" in other words, they represent the twin agencies through which the race has ever learned wisdom, man and woman, Science and Religion, the State and the Church.²

But the colors used by the artist are also significant. Minerva's aegis is green, symbol of immortality; her under robe is red, symbol of love; her outer robe is blue, symbol of truth;³ her belt and her fillet are of gold, symbol of divine wisdom. Her shield is made of gold, green, and blue, for it is the eternal truth alone that protects the valiant and "turns to stone those who gaze upon it." Her helmet, bearing the ram's head, is of iridescent pearl, symbol of humiliation and suffering, for such a helmet must Wisdom ever put on when she is forced to fight.⁴

The olive vine bears berries of blue, each reflecting a single spot of sunlight. These are the berries of which Emerson writes in "Monadnock":

There's a berry blue and gold, —
Autumn-ripe its juices hold
Sparta's stoutness, Bethlehem's heart,
Asia's rancor, Athens' art,
Slowsure Britain's secular might,
And the German's inward sight.

¹ "A breast plate or shield of storm cloud like the skin of a gray goat," given her by Zeus, and later covered with metal scales, whereon was fixed the head of Medusa the Gorgon. The serpent is also a symbol of wisdom; hence its border.

² Compare the Vision of Zechariah, Chapter IV.

³ Its border is the Egyptian zig-zag, a conventional sign for water, another symbol of truth.

⁴ The ram is the defender of the flock, and also a symbol of sacrifice. As here used, the emblem may have some reference to the ram whose power of flight was of such value to Nephele in her righteous cause, a power Minerva would of course possess. Upon the helmet crouches the Sphinx, another symbol of wisdom.

These berries are the fruits of experience, and represent the wisdom of the entire human race.

When Vedder was at Washington superintending the installation of his decorations, he was asked why he crammed so much meaning into them.

"To have them mean something," was his quick reply.

"But that is n't necessary," said his questioner. "Art has nothing to do with archæology and the occult; it should n't tell stories and preach sermons; it should be just beautiful. The artist should be 'an artist up to the eyes,' as the Impressionists say."

"Yes; but look at Dürer, and Da Vinci," Vedder retorted. "Did n't they cram ideas into their work? Have any of the big fellows ever been just 'artists up to the eyes'? By Jove, you can make up your mind that any chap who boasts of being an artist up to his eyes is a fool the rest of the way."

A great work of art means something, of course. The greater the work the more it means. But the meaning is not the only essential element; the thing as a whole must be consistent, beautiful, delightful to the eye. Some people have gone so far as to argue that this element of appearance, the sensuous impression, is not only of chief importance, but of sole importance in a work of fine art. To most people this is equivalent to saying that if a woman be only beautiful she may be a blank intellectually, demented, or dead, — beauty is beauty anyhow. Such conclusions do not seem valid. The mind demands rationality at least. A fine spirit behind homely features is better than a beauti-

ful idiot; but the ideal is a fine spirit beautifully embodied.

Is Vedder's Minerva beautiful? See how well proportioned the figure is.



The main lines of the radiation.

How strong and graceful the goddess appears! Observe the principal axes — of the figure, the victory, the owl, the pedestal. These rhyme with the long vertical sides of the frame. The fillet, the lines of the shoulders and outstretched arms, in both the principal figure and its echo, the Victory, are horizontal, rhyming with the top lines of the pedestals, the level clouds, and the base of the frame. Over these

steadying perpendiculars the sun pours his rays, literally irradiating the whole composition, as shown in the little tracing. All the important elements of the design, perfectly balanced, are related to these rays in graceful tangents or in lines perpendicular to them. And herein lies the secret not only of the perfect unity and beauty of the design, but of its faultless conception. The sun is the supreme symbol of the source of wisdom. Athena was, after all, but the daughter of almighty Zeus; behind her, above her, is ever Zeus,

... "the Universal Reason,
That roams through all things,
Mingling itself with the greater and the
lesser lights,
Till it have grown so great,
And become supreme king over all.
Nor is aught done on earth without Thee."¹

This work of fine art is not only beautiful in its composition of line, but in its scheme of color. While the individual colors are clear and strong, they blend harmoniously into one mellow tone, as warm and rich as a summer morning.

How fine to have this radiant goddess again made visible in the city of Washington, where she may speak to all who visit the capital of their country! May her heavenly invitation be heard forevermore:

"Unto you, O men, I call; and my voice is to the sons of men. Hear; for I will speak of excellent things. Receive my instruction and not silver; and knowledge rather than choice gold. For wisdom is better than rubies; and all the things that may be desired are not to be compared to it."

Elihu Vedder. A Biographical Sketch

By Maud de Haven Howard

ELIHU VEDDER, painter, illustrator, and mural decorator, was born in Varick Street, New York City, February 26, 1836. He was a descendant of the Dutch Harmon Albertse Vedder, "born in 1637 or before," a trader, brewer, and "one of the Three Magistrates of Schenectady," — in which city the artist himself spent much of his boyhood.

As has been the case with many painters, he early displayed a love of art, and at the age of twelve produced work of "decided promise." He received some instruction from Tompkins H. Matteson, at Sherbourne, New York, an artist who is now best known as the painter of "The Spirit of '76."

Before Vedder was of age he went to Paris and studied for a few months in the atelier of Picot. In 1857 he proceeded to Italy where he remained five years. He spent a month in Florence, a month in Venice, then four years in Florence, with occasional excursions to Pisa, Lucca, Volterra,

San Gimignano, and Siena. Among his Florentine friends were Rinehart, the American sculptor, and the English Pre-Raphaelite painter, Inchbold. One writer says that during this Italian sojourn "with the exception of a few lessons in drawing and anatomy from a Florentine named Buonajuti, he received no further instruction."

Between 1861 and 1864, during which time he made his home in America, he made several voyages to Cuba, where his family finally settled, and he was "deeply impressed by the sea and the tropical vegetation." These impressions are reflected in such of his early works as "The Roc's Egg," "The Genii and the Fisherman," and the story of "The Miller, His Son, and Donkey."

In 1866 Vedder returned to Rome, where he has lived ever since, with occasional visits to America. He married Caroline, the daughter of E. H. Rosekranz of Glens Falls, New York, in 1869. She died in 1909.

Mr. Samuel Isham, in his "History of American

¹ From the *Hymn to Zeus*, by Cleanthes, born about 300 B.C.

Painting," says: "This long stay in Italy has been for no training that the schools had to offer, nor for any inspiration that he gained from work being done there. In fact, he has rejected both. . . . His work at no time had any resemblance to that done by living Italian painters. The affinity was rather with the great men of the past, with Raphael or Michelangelo, but that came later. Its early characteristic was its classical quality." Loyalty to the old simplicity, the quest in every instance of the eternal type rather than transitory details, the desire to "exalt and dignify his subject," the note of mystery, and the "recognition of the infinite and unknowable" were other characteristics of Vedder's work. The titles of some of his earlier paintings give a hint of the mystical subjects he chose: "The Lair of the Sea-Serpent," "The Monk upon the Gloomy Path," "Arab Listening to the Great Sphinx," and "The Lost Mind."

In 1884 Vedder completed his illustrations to "The Rubáiyát of Omar Khayyám," his most important work up to that time, and "the one which confirmed his reputation," for the "Rubáiyát" revealed him to the world. These illustrations were drawn on gray paper in black-and-white, and the general effect was of a "unity profoundly and nobly simple."

As a mural decorator Vedder has achieved honor. With Cox, Thayer, and La Farge, he had a part in the decoration of the Walker Art Building at Bowdoin College, Brunswick, Maine. He was one of the many artists who decorated the Congressional Library at Washington. In the adornment of this building each artist was given a room, a gallery, or a ceiling in which to present his own ideas, but in accordance with a general comprehensive plan. "Vedder's lunettes," says Mr. Isham, "which in spite of their great beauty of line and composition had seemed dull and almost muddy in color when shown by themselves, took their place as part of the architecture

of the building more perfectly, perhaps, than any others."

The "Minerva" by this artist, a mosaic also in the Congressional Library, is a masterpiece in conception, design, and coloring.

Mr. William Howe Downes declares that "Vedder is, more frankly and thoroughly than any other American painter, an idealist. Better than any modern painter, Vedder unites with a wonderful vein of imagination the necessary command over his means of expression."

The intellectual quality is paramount in Vedder's work. Indeed, he has been called a literary painter. But "painting, as the representation of real appearances, does not interest him; it is for him a symbol of expression. . . . Vedder has ideas embracing the mysteries of life and death; a store of conceptions formed by experience and reflection and by intimacy with the thoughts of great minds, and has used his art to give expression to them."

Mr. Brownell regards the "Lazarus" as even more characteristic of Vedder's work than the decorative pieces, "more nearly an epitome of his talent. It exhibits very vividly the fusion of force and grace, the blending of power and charm that in their way and degree are peculiar to the painter, and in the last analysis constitute his distinction. The decorative aspect is superb."

Mr. Vedder has written a most entertaining account of his life under the very appropriate title, "The Digressions of V," in which this "blond, ruddy, genially leonine, various-voiced, velvet-capped, soft-slippered" artist takes the reader into his confidence and makes him familiar with the most intimate, amusing, and picturesque aspects of his life.

Mr. Vedder is a member of the American Academy of Arts and Letters, the American Society of Mural Decorators, and the Century Association, New York.



THE SCHOOL BEAUTIFUL

A Notable School Room Decoration

Frederick Oakes Sylvester's Success in the High School of Decatur, Illinois

By Laura Rogers Way

Supervisor of Drawing

THE placing of mural decorations of dignity and worth upon the walls of court rooms, capitol buildings, and public libraries is an indication that the American people are beginning to appre-

money for mural decorations as the court house and the capitol, which at best touch only a small circle of lawyers, law makers, and law breakers.

That it is possible for a small city to



As the Sowing, the Reaping. A mural decoration by Frederick O. Sylvester, in the High School Auditorium, Decatur, Ill.

ciate as well as to create a national art of their own. A few public schools in the large cities are favored with decorations of distinct merit, but the number is much too small as yet.

Since the school is coming to be more and more a community center and since its influence touches practically every child in the country, it is obviously quite as suitable a place upon which to spend

place upon the walls of its public schools, decorations of permanent value as well as to supply easel pictures by the leading artists is demonstrated by the success of Richmond, Ind., Decatur, Ill., and other cities of equal enterprise.

The decoration, "As the Sowing, the Reaping," twenty-three feet in length and some eight or nine feet in height, occupies one whole end, above the

dado, of the library study room in the new high school at Decatur, Illinois.

The story of its acquisition and installation is interesting because it shows conclusively the good effects of first-class art exhibitions in a small city, and also the possibilities of co-operation between various agencies in placing in the city one good work of art.

The activity of the Municipal Art League of Decatur is directly responsible for creating a general interest in art, interesting the high-school pupils through their many excellent exhibitions, and raising the standard of public taste.

Several years ago the League was fortunate enough to secure a group of between fifty and sixty of Mr. Frederick Oakes Sylvester's pictures for a free exhibit in the library. Their poetic beauty and truthfulness and general excellence immediately won the admiration of the whole community, and Mr. Sylvester's own personality made him at once a much loved man.

A small subscription was started for the purchase of one of his pictures for the high school; but it was not considered wise to push the matter at that time, as a new building was in prospect, and plans were not definite enough to choose a picture wisely.

When the new building was completed the class memorial funds of two classes, 1909 and 1911, were added to the fund already subscribed. The Junior Art League of the high school pledged their available cash, and the Board of Education agreed to bear the expense of mate-

rials, the cost of placing the canvas in position, and of decorating the bare walls of the room in harmony with the picture. The whole amount was small, but Mr. Sylvester's devotion to his art, his generous nature, and his kindly feeling for Decatur, led him to accept the commission for the sum which we could pay. He has given us, without doubt, the most beautiful thing in town, and by many this decoration is considered Mr. Sylvester's best piece of work. The critics of St. Louis were, one and all, enthusiastic in its praise. It formed the center-piece of the first local one-man exhibition ever held in the St. Louis Museum of Art.

The decoration was dedicated by a formal program, consisting of brief addresses by the representatives of each class which assisted in securing the funds, and acceptance by the president of the Junior Art League, and a brief introduction of the artist, Mr. Sylvester, by the president of the Art League.

Fresh and bright in coloring, dignified and majestic in composition, seriously significant in its meaning, yet full of the spirit of youth and happiness, it uplifts and inspires all who see it. There are few landscapes, however beautiful, which induce a worshipful spirit, but many people have discovered that standing in the presence of this noble creation is like standing before an altar. Surely the reverence and love of nature in the heart of the artist have entered into the very paint of the canvas to shine forth and touch the hearts of others.

Well Placed Decorations

In Plainfield, New Jersey, where Mr. Henry M. Maxson is Superintendent of Schools

DR. ROSS of Harvard University once said, "All the houses in the United States are divisible into two classes: those that rest upon the earth and those that perch." Schoolroom decorations may be similarly classified:

related in some vital way with the wall.

The plates presented herewith show well hung picture and casts structurally related to the walls in the Franklin School, Plainfield, New Jersey. The

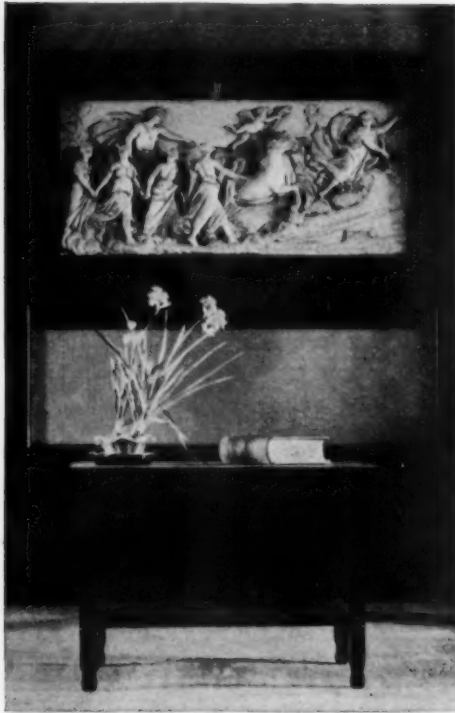


Decorations well related to the wall spaces. As a rule, casts cannot be seen to advantage between windows; but here a strong side light brings out the relief clearly.

Some appear to be happily at home upon the walls, and some to roost there insecurely.

As a rule a picture frame should not rest on the upper molding of the blackboard and pitch forward into the room, restrained only by a single picture cord. Casts in relief seldom look well unless

frames for the reliefs were designed with special reference to each cast and the place it was to occupy, and toned to harmonize with the finish of the room. The pictures are hung by two vertical cords attached near the top of the frame, so that the pictures hang quite flat against the wall.



This relief framed upon the wall presents Guido Reni's Aurora in such a position that one can see the form of it at least. Framing improves the effect here just as it does in the ceiling of the Rospigliosi Palace, Rome.



The original of this group of choir boys by Della Robbia is framed into the balustrade of the Choir Gallery, now to be seen in the Cathedral Museum, Florence. The cast without a frame always looks fragmentary.

Arts and crafts in the public school have opportunity for a wider influence than almost any other work in the schools. Yet even in their highest flights of fancy it has never been the hope of teachers of the arts and crafts to make artists or craftsmen of even a small proportion of their pupils; should the pupil's inclination take him into any field of art, whether the fine arts or the architectural arts, he will be all the better prepared by reason of his training in the schools. But is far more vital to the people than the work of an individual painter, sculptor, designer, or craftsman, is the influence and training that make for better taste in individuals regarding things made, things bought, things used. As the individual, so the mass.

WILLIAM C. A. HAMMEL

WHAT THE LEADERS ARE DOING

Good Ideas from Everywhere

KINDERGARTEN¹

A CRADLE FOR DOLL-BABY. A cradle to delight the heart of any doll-baby may be made from an ordinary grape-basket.

Slip the ends of two extra basket-handles under the bar about the top, for rockers, and fasten with tacks or glue. Remove the top handle. Replace near one end to serve as support and spreader for canopy. Make of some dainty rose-figured stuff (lawn or even crêpe paper) a headed ruffle, deep enough to reach floor and long enough to go entirely around top of basket. Tack in place and add a deeper ruffle for canopy, fastening to top handle under a soft bow.



Construction of the Cradle.

CLARA G. DENNIS

A SHRINE OF BEAUTY. A chance suggestion made by the Editor of this Magazine before several Boston kindergartners was received with such favor that they hasten to pass it on.

The idea consists in maintaining in each room what was aptly termed a "Shrine of Beauty." A table to which the children may obtain easy access is to hold each day a single object which may arouse the latent love of the beautiful. A single flower, a shell, a picture isolated in this way and possibly brought out again after an interval, may do much to establish an appreciation of all beautiful things, especially if some appropriate comment is made by the teacher.

ALICE M. BRYANT

OUR THANKSGIVING PARTY. The Thanksgiving party is one of our most joyous occasions. We try to give the children as much of the spirit of an old-fashioned Thanksgiving at grandmother's, as possible. We are fortunate in having two

rooms. In one of them the tables are set as one long one. At each place is a plate, spoon, and cup and through the center a row of pumpkin pies and pitchers of milk.



A stand may hold a fresh delight every morning.

A kindergartner dresses as grandmother, in old-fashioned gown, kerchief, lace cap, powdered hair and spectacles and awaits the arrival of the children. At the appointed hour the children are wrapped in imaginary warm garments, put into sleighs and started for grandmother's house. The "sleighs" are horse-reins with many bells, the space between the lines being filled with children.

Grandmother meets them at the door and there

¹ The Editor is happy to announce that the Boston Froebel Club (formerly the Eastern Kindergarten Association) has organized a committee to have charge of the Kindergarten department of this section of the SCHOOL ARTS MAGAZINE. That Committee will see that "Good Ideas" for the Kindergartner are here presented every month.

is a great hustle and stir while all grasp her hand and she helps them remove imaginary mufflers and wraps.

When all have arrived they are seated at the table, with grandmother at the head, while assistants and students, who become "aunties" for the time, pass the pie and fill the cups with milk. After all are served we sing a Thanksgiving hymn and say a simple grace. Then the "Party" begins.

It never seems to grandmother to have been too much work, as she looks down those two long rows of eager happy faces.

After dinner, while imaginary apples are roast-

Colored Crayon. The crayon used should approximate the color of the object. Here again it is well to have two or three drawings made during the period, that the child may select the best for preservation. Such drawings should be made as a rule in illustration of the language work. Third, *Silhouettes in Water Color.* The making of a harvest booklet always holds the interest of primary children. The book may be composed of manila sheets upon which paper silhouettes have been pasted or upon which drawings have been made in colored pencil, but perhaps the most educational form is the following: *a.* Have each child prepare a number of leaves $4\frac{1}{2}'' \times 6''$. A line

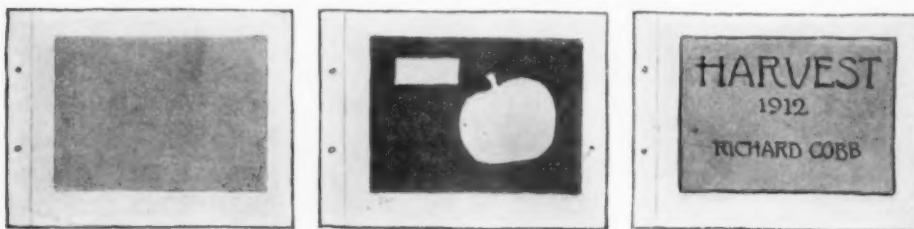


Plate I. Three pages of a harvest booklet. A good project for primary grades.

ing before the fire, grandmother tells stories and the children play games until going-home time.

Each child bids good-bye to grandmother and leaves with eyes shining and cheeks glowing.

BEULAH S. CONE

PRIMARY

FRUITS AND VEGETABLES. On account of their well-defined color and simple forms these are the best objects for first work in representing three-dimension objects. Moreover, they are of especial interest to the children on account of their association with Thanksgiving. They may be represented effectively in at least three ways, as follows: First, *Colored Paper Silhouettes.* With the youngest children sheets of colored paper approximating as closely as possible the color of the fruit or vegetable to be represented should be distributed. The sheet may be first cut by the children into quarters and each quarter used for the cutting of the silhouette. The best may then be selected and mounted upon a sheet of manila paper with such identifying marks as the teacher thinks desirable. Older children may first color with prepared water colors the sheet to correspond with the color of the object. Another day, when the sheets are dry, they may be used for cutting the silhouettes. Second, *Drawings in*

may be ruled $\frac{1}{2}''$ from the left short edge to indicate the amount of page to be reserved for the binding. A margin line may now be ruled $\frac{1}{2}''$ to the right of this hinge line, $\frac{1}{2}''$ from the top of the sheet, and $\frac{1}{2}''$ from the right hand edge. The lower margin should be a little wider, as shown in the plate. All the pages for the booklet should be laid out in this way. *b.* Have the children match in water color the tone of the fruit as accurately as possible and lay a flat wash of this color upon a page, as suggested in the illustration. *c.* Cut the shape of the fruit from manila paper of such a size as seems likely to look well upon this ground. Cut also a small rectangle from manila paper to indicate the spot to be left for the name. When satisfactory forms have been cut, arrange these upon the tinted ground and trace around them. *d.* Mix a very dark tone of color which will harmonize with the color of the object and with it lay in the background, leaving the label spot and the silhouette of the fruit to show as light. Write the name of the object in the label spot. *e.* When the leaves for the book have been completed make the cover. The tint may be any that the pupil desires. Try to get well-spaced lettering.

STORY BOOKS. 1. The shortest way to get a well-arranged story book is illustrated in the upper part of Plate II. Have the language lesson

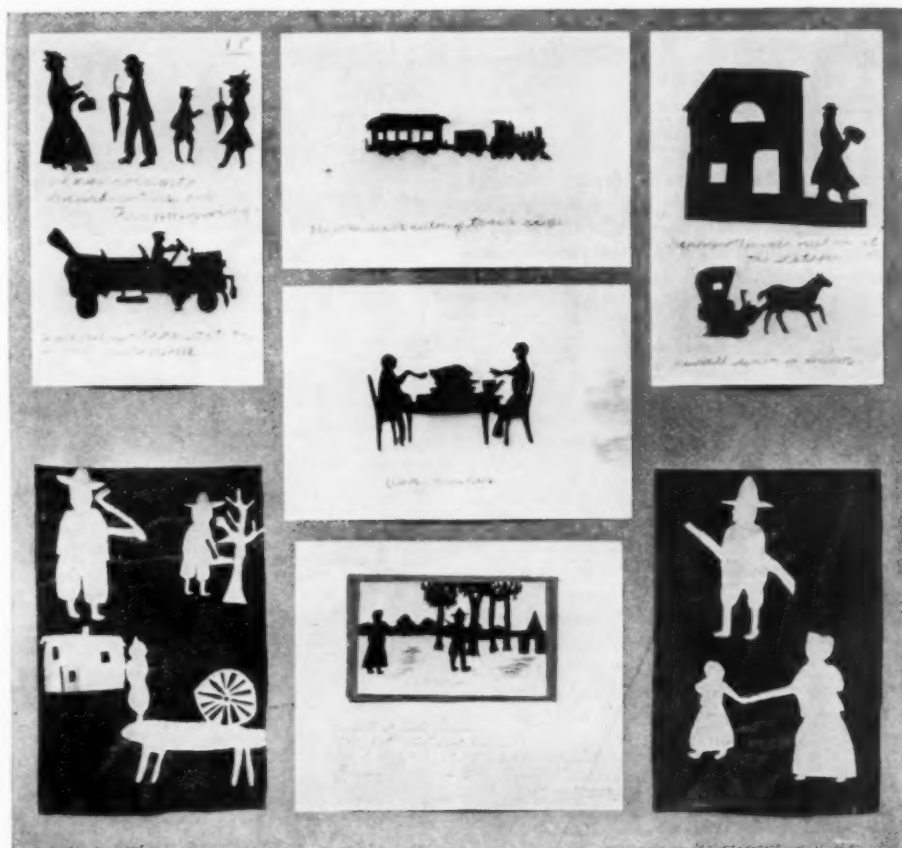
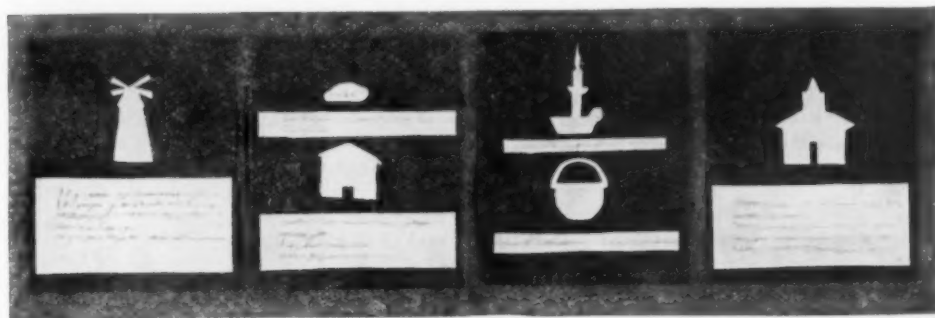


Plate II. Illustrations selected from four booklets illustrated in silhouette by children of the lower grades, showing the different effects produced by light silhouettes on a dark ground and dark silhouettes on a light ground.

written upon the usual language paper and cut into slips to fit the text. Have the illustrations cut in white paper silhouettes. From some dark-toned paper make the leaves of the book. Upon

these arrange the text and illustrations as indicated. In the plate four leaves are shown from a booklet giving the Pilgrim story, by Mary Ann Drew, an eight-year-old child, Randolph, Vt.

2. Older children may be trusted to cut the silhouette illustrations, paste them upon the page, and add the text in ink. The second group of illustrations, Plate II, illustrating a modern Thanksgiving visit, shows the work of Mervin O. Willcox, a nine-year-old boy, Holyoke, Mass. The silhouettes were cut from black paper, illustrating the following stages of the journey: *a*. We are going to grandmother's for Thanksgiving. *b*. We will go to the station in an automobile. *c*. We will have a long train ride. *d*. Grandmother will meet us at the station. *e*. We will have a drive to her house. *f*. There we will have our Thanksgiving dinner.

3. Another attractive form of the story book may be made by cutting the silhouettes in white and pasting them upon black leaves. Two pages from a book of this variety are shown in the lower part of Plate II. They are from a booklet by Eddie Engstrom and Velma Beaumans, second-grade children, Manistee, Michigan.

QUOTATIONS ILLUSTRATED. Great variety is possible in exercises of this kind, from the illustration of single lines which strike the fancy of children to the illustration of entire poems chosen because of their illustrative possibilities by the teacher or by the class. One page from a booklet of this latter variety is shown in the lower part of Plate II. The subject is the verse in Mrs. Heman's well-known poem,

"Aye, call it holy ground,
The spot where first they trod;
They have left unstained what there they found,
Freedom to worship God."

This illustration in two tones of ink is by Signa Frieberg, a twelve-year-old girl in Eveleth, Minn.

COMPOSITE SILHOUETTES. The upper part of Plate III shows the result of a fascinating class exercise. The story of the first Thanksgiving was told vividly by the teacher and rehearsed by the children. The gathering of the people for the first Thanksgiving dinner was decided upon as the subject of the picture. Each child decided what element in the picture he would like to contribute. Some cut log houses, others trees of different sizes, other Indians or Pilgrims, men, women, little children, others the table, the outdoor fire, etc. All the silhouettes were cut from black paper. With these various elements groups of children composed pictures, selecting such elements as they wished from those which had been produced by the class. In some cases it was necessary to make new elements larger or smaller to produce satisfactory groups. The picture reproduced in the plate came from a second grade in

Billings, Montana. Effects are possible by such synthetic work which cannot be produced in single cuttings.

COLORED PAPER PICTURES. The four illustrations shown in the lower part of Plate III came from Niagara Falls, N. Y. They were produced under the direction of Mr. Leon L. Winslow, Supervisor of Manual Training. Mr. Winslow says of them:

When I was a little boy my grandmother used to tell me about the wild cats which lived upon the wooded hills back of their home, and how occasionally an Indian would be seen bringing one of these large cats into the village to receive a reward. For then these animals were regarded as dangerous to the safety of the townspeople and a bounty was placed upon their heads. These stories of the old days used to fascinate me. How I used to sit and listen to the same old ones over and over again, each time with greater joy! I could see the Indian hunting or paddling the river in his birch canoe. The stories set me thinking and created in me a love for life out of doors and a sympathy with nature. (As I look back now, I wonder if there are any stories nearer to the heart of the child than those dealing with the primitive life of our own people. What stories could be more full of interest to our children than those wonderful traditions of the American Indians which Mr. Longfellow has preserved in his Song of Hiawatha?)

As mediums of self expression paper and scissors have long been regarded as excellent. The little boy and girl delight in creating backgrounds, building them up with trees and helping out here and there with lake or a wigwam. The climax is reached when the actors themselves appear upon the scene. The shapes alone fascinate the children who are surprised to find what they have been able to make. But if the child is given colored paper to work with the interest is doubled. How much more interesting a real blue sky is than a black one in the daytime, and a real orange sunset than a black sunset!

"Listen to this Indian Legend,
To this song of Hiawatha."

How far-reaching this story is in its power to call forth the imagination! How remarkable is its picture-beauty! Almost every line suggests a lovely picture, beautiful with form and color. The two accompanying reproductions show what some of the boys and girls of Grade Two saw in the Hiawatha story. They were told the story and afterward learned to tell it themselves. They looked at pictures of Hiawatha and of his friends. Then they thought a good deal about the story but said nothing. Some closed their eyes. They took their scissors and their colored paper and cut the shapes without pictures or objects before them. But each had a picture before him in his mind. Each gained something more valuable than the copying of a picture. They gained the power of doing something independently. All the time they kept their minds upon the story of the little Indian boy instead of merely thinking, "this line goes this way and that one this other way," as they would have done were they copying a picture made by another and representing the ideas of another instead of their own ideas. We might say that they opened the eyes of their brains to the beautiful things of the story. And when they opened their real eyes out of doors after school they noticed with greater joy the beautiful growing things about them. They loved and learned to know the little creatures as well. The other two sheets show illustrations of the Pilgrim story produced in a similar way.

LEON LOYAL WINSLOW

COMIC PICTURES. The delight of children with pictures which to them are amusing should not be overlooked by the teacher. Plate IV reproduces three such drawings. The first is a sketch entitled, "Full," made by a fifth-grade girl, Frances Stephens, Anaconda, Montana. The original

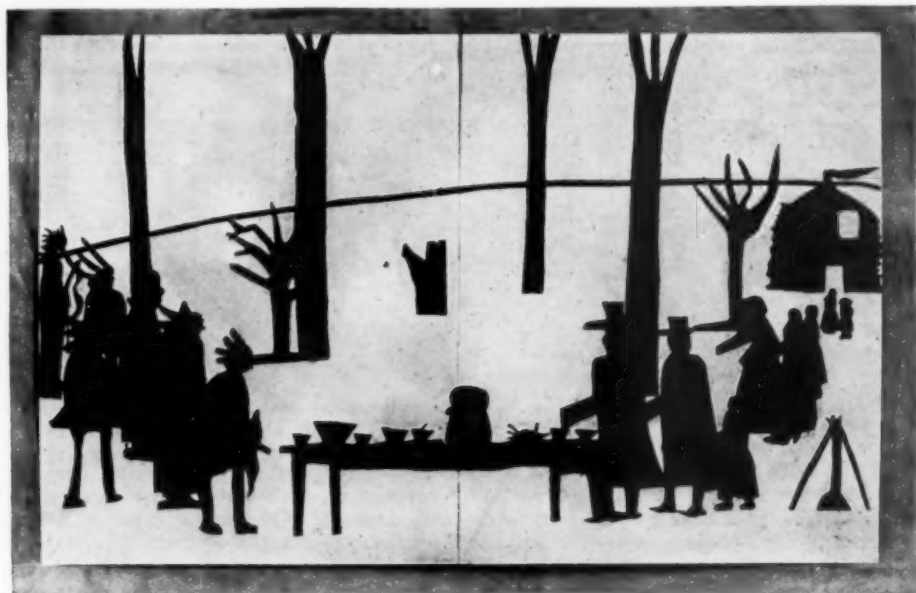


Plate III. a. A composite silhouette from a primary school, Billings, Montana. b. Silhouette pictures in several tones of color by primary children, Niagara Falls, N. Y.

drawing was in ink. The second drawing is from the cover of a harvest booklet by Charles McCrone, a sixth-grade boy, Amesbury, Mass. The

such as those suggested in Plate V. The character of the object varies of course with the grade. In the lower grades, as low down as children can



Plate IV. Comic drawings by primary children. In every schoolroom there are children who delight in the comic. Their talent should not be suppressed.

third is a modification of a drawing which came to the office last Thanksgiving with no mark of identification save the name "Henry" written in the corner as only a primary pupil could write it. The Thanksgiving festivities offer no end of subject matter for fanciful drawings. Not all children are fond of producing them, but many are, and they should be allowed the chance occasionally. The first illustration, Plate V, is also from the child's point of view a "funny drawing." It is a Pilgrim built up on squared paper, by Hazel Carlyle, second grade, Longfellow School, East St. Louis, Ill.

cut with the point of a knife, the material may be cover paper. In the upper grades it may be thin wood, pierced by means of a jig-saw. The subject may vary also from a very simple vegetable form to a complicated head of grass or wood, or to an animal or bird form. The best of these temporary window ornaments, such as one finds in Germany, are made of thin wood brilliantly colored as seen from the outside, and merely a pleasing silhouette as seen from inside the room. Where jig-saws are not available, the silhouettes may be cut from stout cardboard and colored with water color. They should be hung to the sash by means of a



Plate V. Attractive window ornaments such as elementary school children can produce may be made from heavy cardboard or thin wood pierced and colored.

GRAMMAR

PIERCED SILHOUETTES. In every grade children enjoy making things to hang in the window,

dark-colored silk thread from each upper corner furnished with a bent-pin hook. The length of the threads should be adjusted so that the symbol appears well placed within the window-pane.



Plate VI. Thanksgiving souvenirs by grammar grade children. Invitations, place cards, and menus offer endless opportunity for originality and skill.

During Thanksgiving week symbols appropriate to the harvest and to the harvest festivals should be displayed. Other symbols may be made in preparation for the Christmas holidays and the New Year.

THANKSGIVING POST CARDS. These are becoming very popular as a school project during

the month of November. They may be made in very simple form by lower-grade children or more elaborately by the upper-grade children. One of the best which came to the office last fall is shown in the upper part of Plate VI. "A Peck in the Pantry" is the subject. The original in color was drawn by Mary Battaglia, an eighth-grade pupil, Pigeon Cove, Mass.

THANKSGIVING MENUS. These are popular with the children and afford excellent opportunity for the use of the imagination and for design. In some schools there are menus actually carried out by the children in their domestic science lessons. One of the best submitted in the contest last

THANKSGIVING PLACE CARDS. These decorations for the dinner table offer endless opportunity for original design. They may be extremely simple, a card with a delicate decorative border, or as elaborate as the fancy of the pupil may conceive and the conscience of the teacher allow.

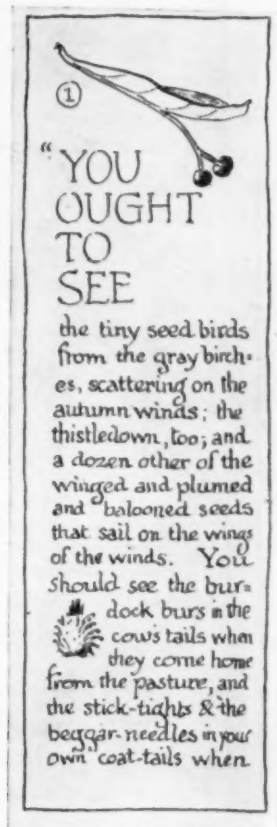


Plate VII. Cover, title-page, and one page of text suggesting the handsome booklets that may be produced by grammar grade children, based upon studies of the ripened seed packs of November.

November is reproduced in Plate VI. The grandfather's clock with the hands at twelve furnishes the motive for the design. The original in color was by Irene E. FitzGerald, of the ninth grade, Agawam, Mass. The cover of another menu card is shown in the upper right hand corner of Plate VI. This was made by Dorothy Cohen, an eighth-grade girl, Far Rockaway, N. Y. The circular design, Plate VI, representing the Mayflower and Plymouth Rock, is from a menu cover designed by Frances W. Williams, a sixth-grade pupil, Trinidad, Col. The original is in water color.

One odd little card is reproduced in the lower part of Plate VI. This was made double, with the fold along the lower edge, one half being turned down and secured with a lap so that the turkey would stand nearly upright on the table. The original in color was made by Kari Lund, Washington, D. C.

SEED BOOKS. November is pre-eminently the month for the study of seed forms. It is great fun to collect all the kinds of seeds possible, to learn the plants to which they belong, and to

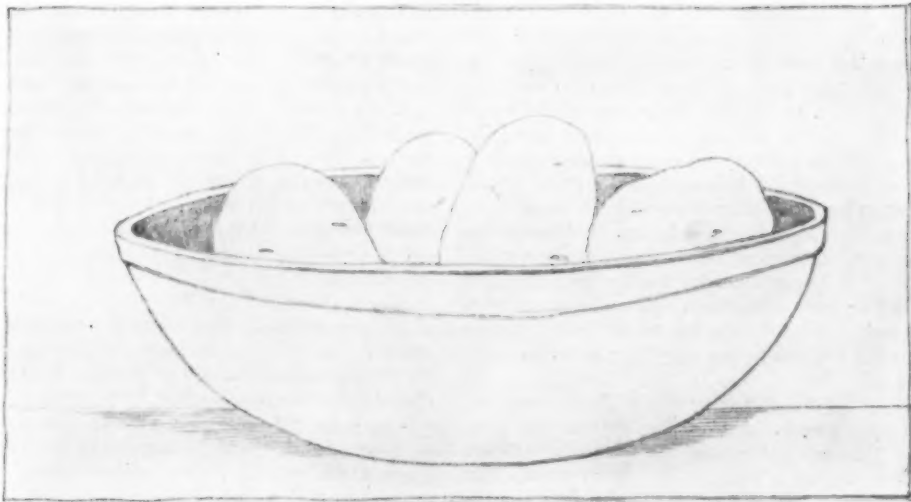
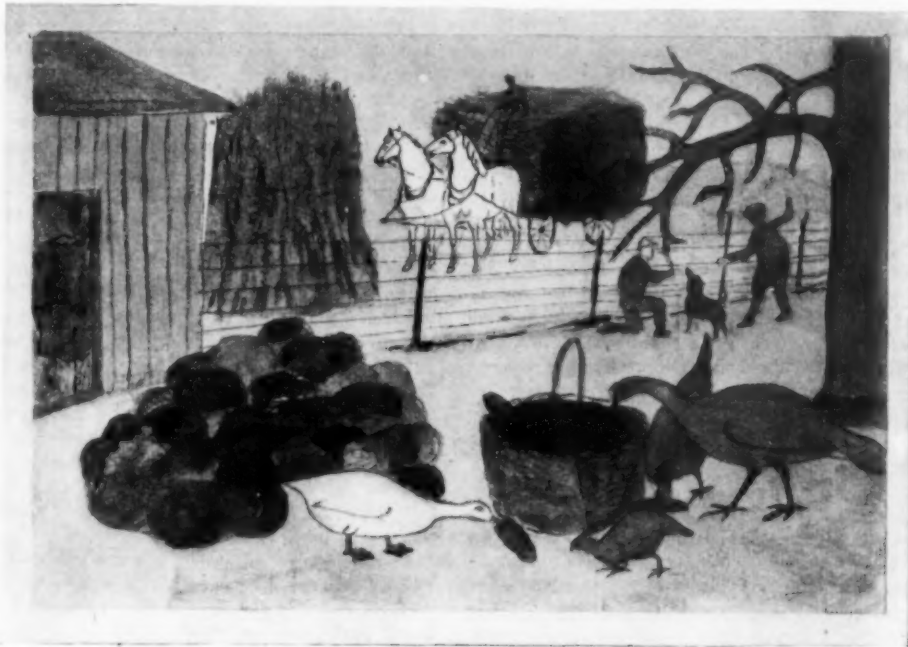


Plate VIII. The object drawing in November in the grammar grades will be most successful when associated with the dominant interests of the month, the harvest and Thanksgiving.

study their method of travel. Such books as "Seed Babies," "Sharp Eyes," and the new book, "The Fall of the Year," by Dallas Lore Sharp, will be helpful in stimulating interest in these wonderful little voyagers. Plate VII contains two pages

and a cover which will serve to indicate the character of booklets of this kind. The cover was drawn by Grace Cook, a sixth-grade pupil, Dalton, Mass. The design consists of the harvest moon with several heads of seed packs from the

roadside. Frank Lane's booklet happened to have a similar shape. The text is a quotation from "Things to See This Fall," by Dallas Lore Sharp.

OBJECT DRAWING. The object drawing for the month should illustrate the harvest and its celebration. It may vary from vegetables, singly or in groups, in the lower grades, to as complete pictures as the pupils dare attempt in the upper grades. Plate VIII shows in the lower part the drawing of a wooden bowl full of potatoes, by Joseph Hamel, a fifth-grade boy, Gardner, Mass., and the upper part a rather elaborate harvest home scene by Charles Harold Smith, of the seventh grade, Wilberforce, Ohio. The original of this was a very good piece of color, with the dull colors of the November landscape enriched by the more brilliant colors of the corn and the pumpkins.

AMUSING TOYS. November is the time to plan for making more elaborate objects to be used as gifts at Christmas. Among such gifts none perhaps afford the children more pleasure and offer a greater variety of problems than toys. Plate IX shows a few of these suggested by the work that is now being done so successfully in German schools.

1. *A Hobby-horse.* This may be made by middle-grade children from oak tag or other stiff paper, by cutting the outline double; that is, by first folding the paper and then drawing the outline so that the top of the ears of the horse and the top of the cap coincide with the fold. The parts should then be pasted together securely down to the line A B, and the lower parts spread open so that the hobby-horse will stand and rock. If the form is made of wood, three thicknesses are required, the part of the central piece below the line A B being removed before the three are glued or tacked together. This object presents a good problem in coloring, for the horse may be dappled and the jockey may have a fanciful costume.

2. *A See-Saw.* The structure of this is evident from the sketch. A heavy board forms the base, two thin upright pieces the supports between which the part is hung on the central pivot. The various parts of the men may be designed according to fancy and fastened loosely together with rivets. A weight consisting of a piece of some heavy material suspended from the part either by wire or string in the manner indicated by the dotted lines from C and D will when swung operate the see-saw. When in motion the loose-jointed men assume most amusing positions.

3. *A Teeter-Board.* The construction of this

is precisely similar to that of the see-saw except that the clowns have tight joints except at the knees, so that the arms and legs may be made to assume any desired attitude. Moreover the part is thick enough to fit tightly between the thighs of the clowns and hold them in position. Here again the opportunities for originality of design and color in the finishing of the toys should not be overlooked by the teacher. Both these toys may be made from cardboard, except the bases and the poles. If rivets are not available for the joints, the figures may be fastened together by means of little pieces of wood and thread. Around the middle of a piece of wood $\frac{1}{4}$ " long cut from a toothpick tie a piece of thread securely. Pass the two ends of the thread through the holes for the joint, and tie a square knot in the threads a little farther away from the first knot than the combined thickness of the pieces. Against this second knot tie the second piece of wood. Another good way is to use small buttons in place of the pieces of wood.

4. *A Jumping-jack.* This toy also affords endless opportunity for originality in design, both in its form and its coloring. It may be made from either pasteboard or wood. Two similar pieces are required for the front and back. These are to be fastened together in the head and at the sides as indicated by the dotted lines. If the object is made of cardboard, slices of cork may be inserted beneath the head and at the sides and the two pieces sewed together through the corks.

5. *Two Playful Kids.* These are best when made from rather thick wood. The outlines of the animals may be traced upon wood $\frac{1}{2}$ " thick and cut down by means of a jig-saw. The wood should then be cut away between the legs sufficiently to allow for the insertion of the two rods which work the animals. If the parts are coupled as indicated in the plate from the lower part of one leg to the upper part of its opposite, the heads of the kids will come together with a whack when worked. If, however, they are coupled up with the rods parallel, that is, one running from F to G and the other running from H to J, the action will be quite different. The animals will appear to dodge one another. This is one of the best of sloyd problems. It works out beautifully if a bright boy uses a sharp knife.

6. *A Balancing Parrot.* This may be cut from cardboard or thin wood and colored according to the pupil's desire. The bird will balance on a perch, a pencil, or a string at the point K.

7. *Grotesque Birds.* These may be cut from pasteboard and the lower part inserted in a little block of wood so that it will stand; or better,

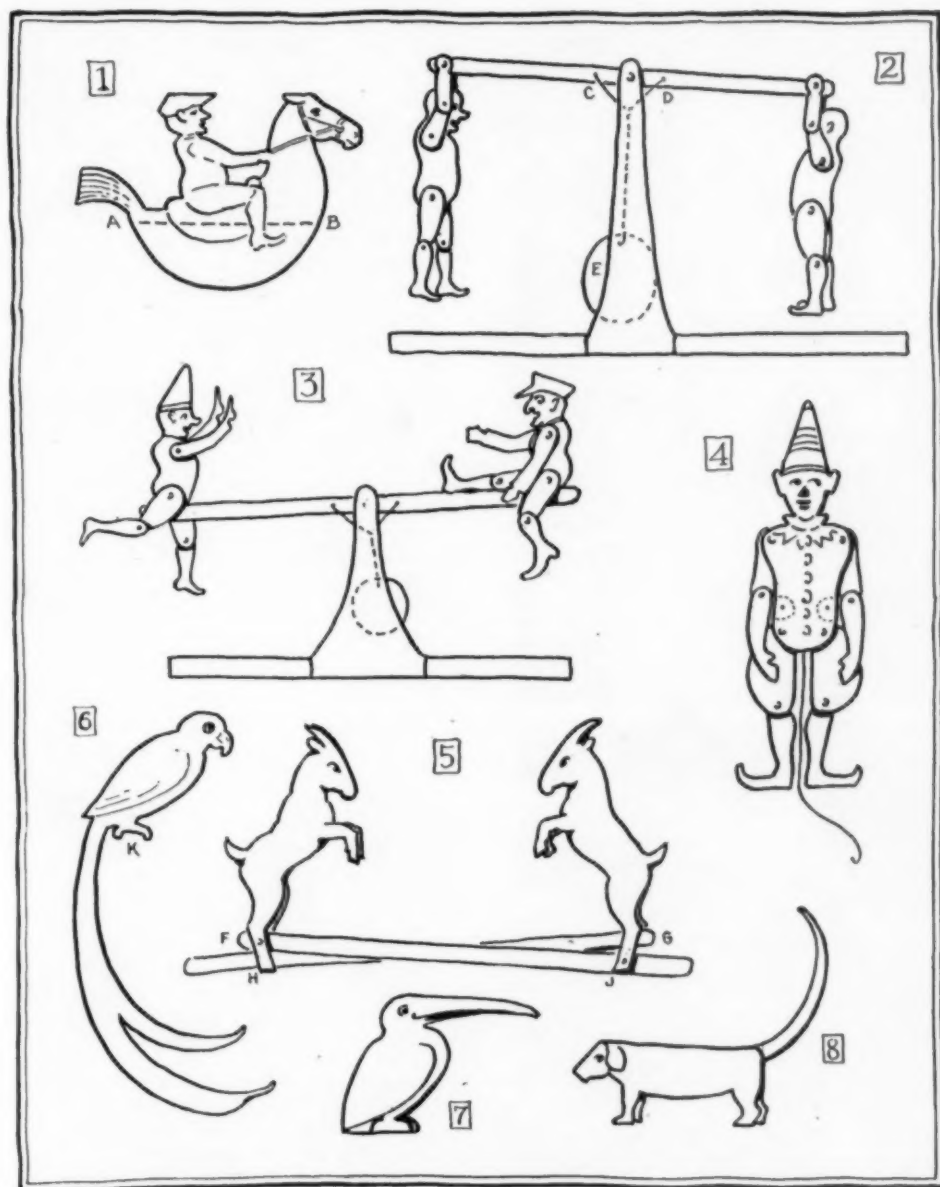


Plate IX. Amusing toys for grammar grade children to make, based on the work of German school children, as illustrated in *Praxis*, a series of educational monographs edited by Dr. Pallat, Minister of Public Education, Germany.

the whole may be cut from a piece of wood $\frac{1}{2}$ " or $\frac{3}{4}$ " thick and carved as completely as the skill of the pupil will allow. The objects may then be colored as richly as possible and varnished.

8. *Grotesque Animals*. These may be made

from two pieces of cardboard with a piece of wood inserted between them to form the body, or better, from three pieces of wood, two thin and one thick. In either case the tail and head should form a part of the central piece only.

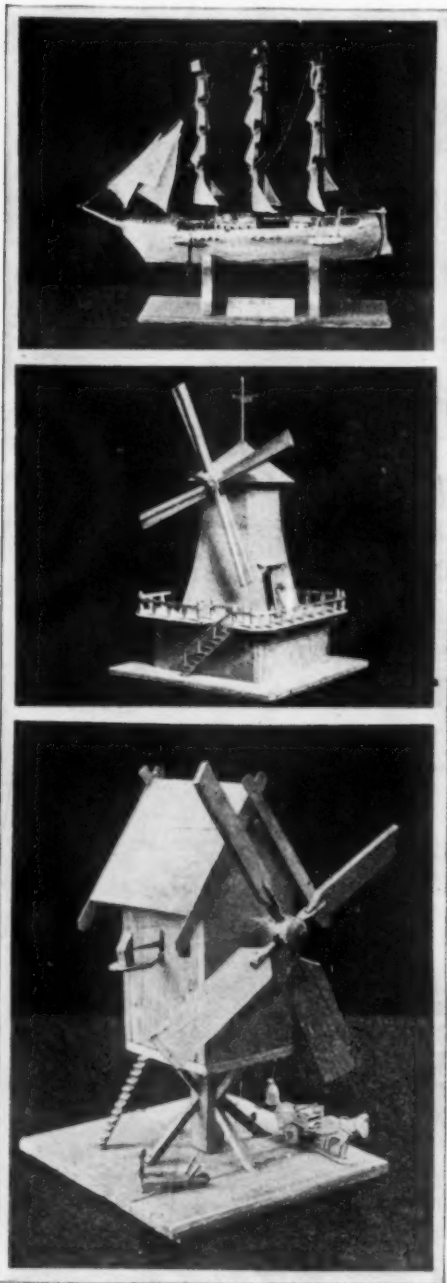


Plate X. Models constructed by children in German elementary schools, reproduced from *Prazia*, published by B. G. Teubner, Leipsic and Berlin.

COMPLEX PROJECTS. The upper-grade pupils in many places enjoy making models useful to

the children in the lower grades for language work, history, geography, drawing, etc. Plate X shows several objects of this kind worked out by German school children. They are given here not to be copied but to be emulated.

1. *A Historic Ship.* Mr. Frank G. Sanford, of the State Normal School, Oneonta, New York, has had his pupils make models of historic ships with great success. In November, of course, the Mayflower is the best possible subject, and the working out of the model from pictures is a most fascinating and educational co-operative project, the boys producing the wood work and the girls the sails and rigging.

2. *A Dutch Wind-mill.* All food is spoken of poetically as bread, and bread cannot be without the co-operation of three agencies: the farmer, the miller, and the baker. The wind-mill has come to stand as the symbol of all flour mills and a good Dutch wind-mill carefully worked out in the form of a model is an appropriate subject for co-operative constructive work at this season of the year. The models should be made so that the fan-wheel will revolve in the wind.

3. *Means of Transportation.* Associated with the wind-mill are such things as wheel-barrows and carts for transporting the grain, tackle for hoisting it into the mill and lowering the flour, and various other utensils, all of which afford ample opportunities for co-operative constructive work. The mill shown in the lower part of Plate X is constructed with internal machinery which works the hammer, seen at the left, when the fan-wheel revolves. A short peg driven into the spindle and properly adjusted to hit the handle of the hammer will be sufficient to give the action. In real wind-mills either the whole house or its roof is constructed so that the mill will work with the wind in any direction.

The school equipment really ought to include attractive models of all sorts of things useful in teaching, made by the older pupils and given to the school.

CONSTRUCTIVE WORK OF PROVEN VALUE. A good list of objects from which to choose when deciding upon projects to be worked out before Christmas is the following, taken from "Outlines for the City of Boston," published by Theodore M. Dillaway, Director of Drawing and Handicraft.

AUTHORIZED LIST OF PROBLEMS

Bench book	Box blanks
Blotter with knob	Broom holder
Book rack	Butter ball paddles
Book rack blank, hinged	Card holder, blank
Book rack blank, housed	Clothes-line winder
Book rack blank (mortised and pinned)	Coat hanger
	Corner bracket

Cover handle	Paper knife
Dish drainer	Pen holder
Elliptical bread board	Pen tray
File handle	Pen tray with calendar holder
Flat ruler	Picture frame
Flower pin	Rolling pin
Flower pot stand	Round bread board
Flower stick	Round ruler
Footstool	Sandpaper blocks
Fork	Scoop
Half lap joint	Shelf (fixed contour)
Half lap mitre joint	Shelf blank, horizontal
Hammer handle	Shelf blank, vertical
Hatchet handle	Shrub label
Hook strip	Sink scraper
Ink stand and tray	Skewer
Jardiniere stand	Sleeve board
Key rack, carved	Sleeve board with base
Key rack, plain	Spoon
Kitchen rack	Stationery holder
Kite string winder	Strop
Knife polishing board	Swing seat
Letter holder	Teapot stand
Letter opener	Tool rack
Letter opener (new)	Towel rack
Laundry stick	Towel roller
Loom, small	Trellis
Nail box	Ventilator
Needle	Wall pocket
Order board	Wedge
Ottoman	Winding sticks
Paper cutter	

INDIVIDUAL PROBLEMS (Supplementary)

Book shelves for walls	Simple chairs
Book troughs	Simple desks
Costumers	Small bookcases
Frames	Small settles
Pedestals	Small tables or stands
Piano benches	Stools
Plate racks	Tabourettes

HIGH SCHOOL — FREEHAND

MISS GOLDILOCKS AND THE THREE BEARS VISIT
THE HARTFORD HIGH SCHOOL

This is how Goldilocks and the bears, father, mother and baby bear, came to school. We had in our course of study, for the entering class 7-lessons, and in our hearts we wanted — pictures. So we decided to change lessons into pictures and to make the pictures fit together into a story. It seemed at first a little hard to find a story to fit the lessons but we finally decided on the story of Goldilocks and the three bears, and this is the way the list of lessons was changed into a list of pictures.

- I. Still life lesson — The three bowls.
- II. Figure lesson — Goldilocks.
- III. Animal lesson — The three bears.
- IV. Landscape lesson — The house of the three bears.
- V. Printing lesson — Lettered titles.
- VI. Design lesson — A cover for our book.

I. Still Life Lesson

Before the class was a small bare table. After talking over the story we decided what dishes the bears would have on their table and then we found

in a box just what we wanted: a small white tablecloth, a very large bowl and a great spoon, a middle-sized bowl and a medium spoon, and a little bowl and a tiny spoon. It seemed to make the bears alive to set their places and the bowls looked so exactly suited to the needs of a bear family that we wondered that the bear family did not come walking into the room in the midst of the still life lesson.

Because we were drawing the bears' breakfast, ellipses were much easier to make and we were eager to have the sides of the bowls perfect. At first we made large drawings in pencil and then we made those into an illustration for our book. Of course the very first thing we had done was to choose the color of our pages and we tried to not only make our pictures harmonize beautifully with the page color but each one tried for an individual color scheme. The question of steam had to be settled and that meant a review of the story. We decided that the father bear's bowl would have a great deal, the mother bear's none, and the baby bear's just a little. When we made our pictures each one had his different from his neighbor's. We had so many ideas. Some had "Father," "Mother" and "Baby" on the bowls, others had the silver decorated with the family "B" and others worked out suggestive china decorations.

Points Taken up in Lesson I

1. Ellipses below the eye level.
2. Spoons in bowls.

II. Figure

Goldilocks came to school. She was dressed in an Austrian costume and looked as though she must have just stepped from a story book. Her gathered skirt and snug bodice were of bright red and the full white sleeves had ruffles at her wrists. The front of her bodice was decorated with quaint gold buttons and of course her hair was long and light.

We spent a few minutes in a quick class exercise for action lines, Goldilocks resting in the woods, picking flowers, jumping from the window of the bears' house, and running home. Then we drew Goldilocks on a large piece of paper, later making it into a small colored illustration for our book.

Points Taken up in Lesson II

1. Skeleton (main lines).
2. Action lines of skeleton.
3. Figure drawing.

III. Animal

We were so hilarious over illustrating the family life of the bears that the impetus took us through



Six designs by pupils in the high school, Hartford, Conn., made under the direction of Miss Frances Hope Bachelor.

a good many dry facts and I think each one could draw a fairly anatomical and life-like bear after that lesson. And how we did draw bears! We drew them indoors and out, at work, at play, at breakfast, and at school. In some cases Goldilocks came into the composition with the bears and many had trees, houses and paths to consider.

Points Taken up in Lesson III

1. Skeleton (main lines).
 - a. Pointed nose.
 - b. Peculiar teeth.
 - (1) Grinders for vegetable food.
 - (2) Tearers for flesh food.
 - c. Small eyes.
 - d. Rounding ears.
 - e. Intoeing fore paws.
 - f. Edge of scapula rises above the spine, making the characteristic shoulder hump.
 - g. Arching back.
 - h. Low short tail.
 - i. Plantigrade hind feet.
 - j. No clavicle (or collar bone).

IV. Landscape

As a start to our imagination we had a large landscape made of cut blotter-paper and we used our finders to decide the composition. There were so many different ideas of the manner of building and material of the bears' house as well as how it was situated and the kind of day, that the illustrations were very varied.

Points Taken up in Lesson IV

1. Perspective.
 - a. Paths.
 - b. Houses.
 - c. Trees.
 - d. Hills.

V. Printing

The title underneath each illustration as well as the title of the whole book engaged us. The titles were worded individually and we took care to have them readable. We also thought of the spacing of the whole title in relation to the picture and the page.

Points Taken up in Lesson V

1. Forms of letters.
 - a. Capital.
 - b. Small.
2. Spacing of letters.

VI. Design

With many examples of good book-cover designs we each worked out the design for our cover and then transferred it to the book. Though bookbinding is not to go in this article we had two lessons on it and made our own books from sewing the leaves with carpet thread to putting the design on the cover.

Points Taken up in Lesson VI

1. Space relations.
2. Lettering.
3. Suitable decoration.

Summary

In every one of these lessons are included the following:

1. Color study (individual color schemes).
2. Pictorial composition (good relation of spaces).
3. Imagination.

These lessons were frankly the sugar coat of the possibly tedious lesson as well as the link which bound them together.

We enjoyed the visit of Goldilocks and the bear family and know now that while we were enjoying them we were learning many things.

FRANCES HOPE BACHELER

Teacher of Drawing — Hartford Public School.

HIGH SCHOOL — MECHANICAL

ARCHITECTURAL DRAWING

Doors. Doors vary greatly as to construction and size and this must be kept in mind when designing a house.

A stock catalogue of doors, issued by any reliable dealer in house finish, is invaluable to a draftsman.

Plate XXXVIII shows three types of doors; a single paneled door, an outside or entrance door, and a sliding or double door. The first is an ordinary paneled door and a common type for inside finish.

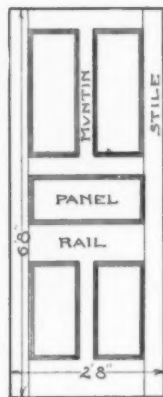
The number and arrangement of panels may be varied indefinitely at the option of the designer. It is desirable, however, in the design to have the lock come opposite a panel and thus avoid weakening the door by cutting off tenons for locks. Good doors are blind-tenoned so that the ends of the tenons do not show on the edges of the door. Knobs or thumb-piece of latch should come 2' 9" to 3' 0" from the door.

Doors are constructed solid or with white pine core and veneered with hard wood. Door casings

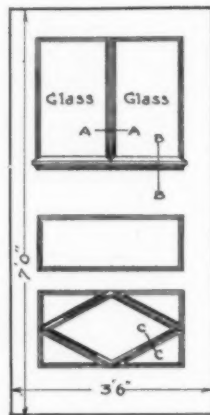
¹ We have drawing twice a week, 2 periods of 40 minutes each.

~ DOORS ~

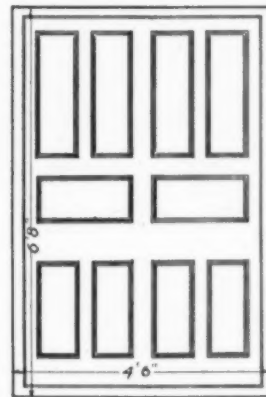
Plate 38



· Inside Door ·

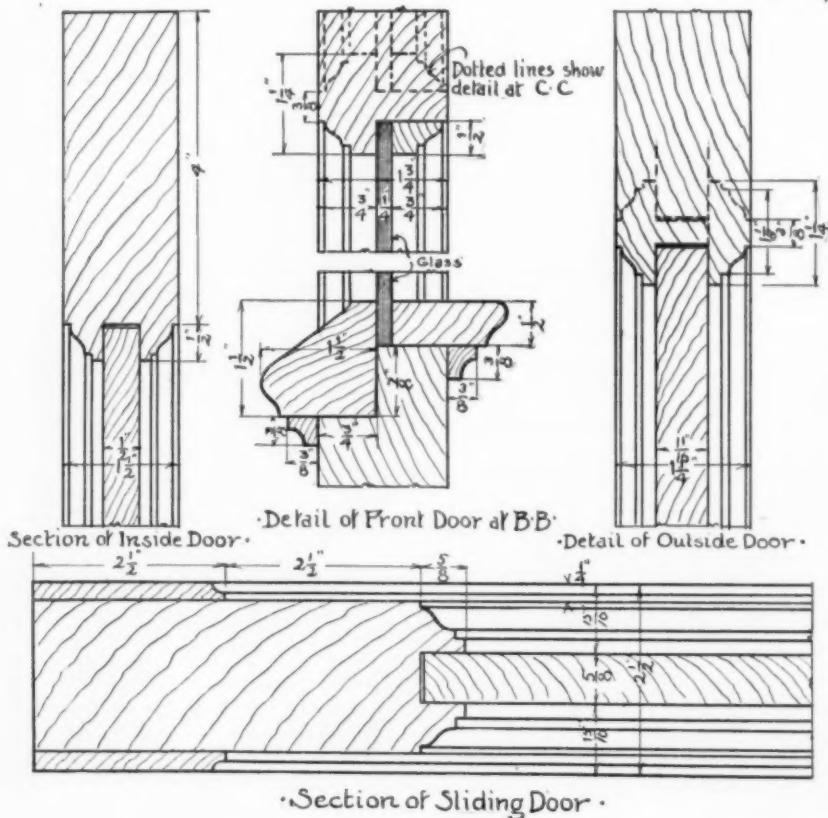


· Front Door ·



· Double or Sliding Door ·

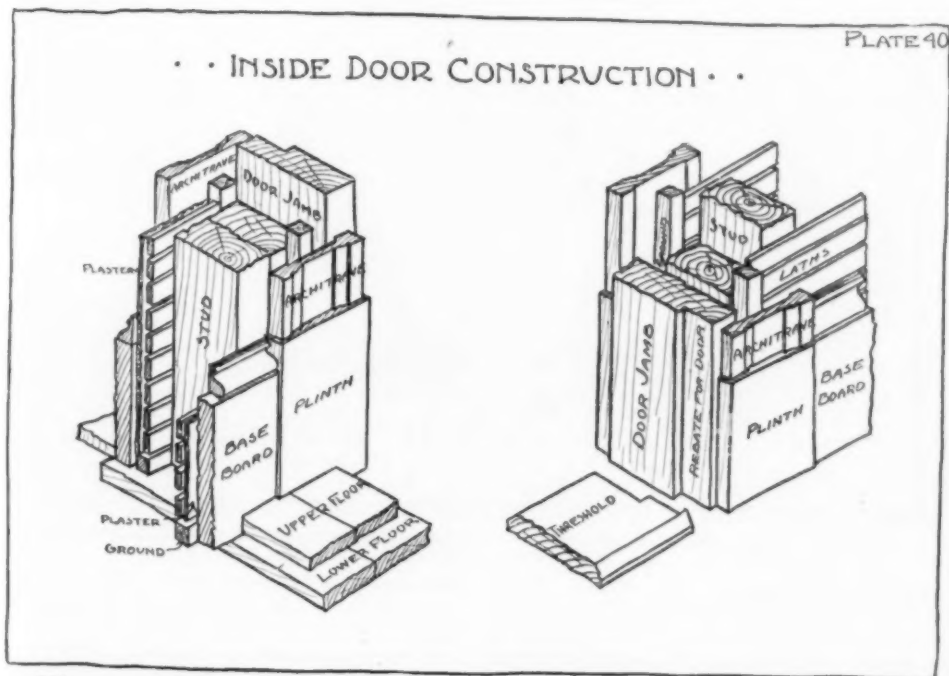
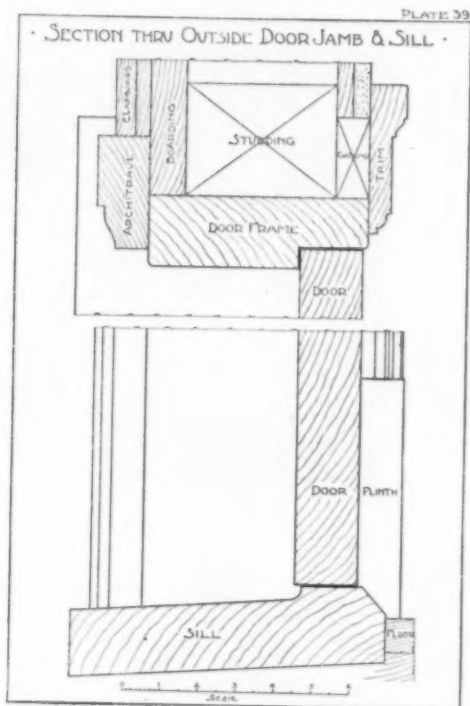
Scale $\frac{1}{16}'' = 1''$



· Section of Sliding Door ·

Scale of Details Full Size

The design of the doors might be improved, but the sheet as it stands is a fair example of the work of a high school pupil.



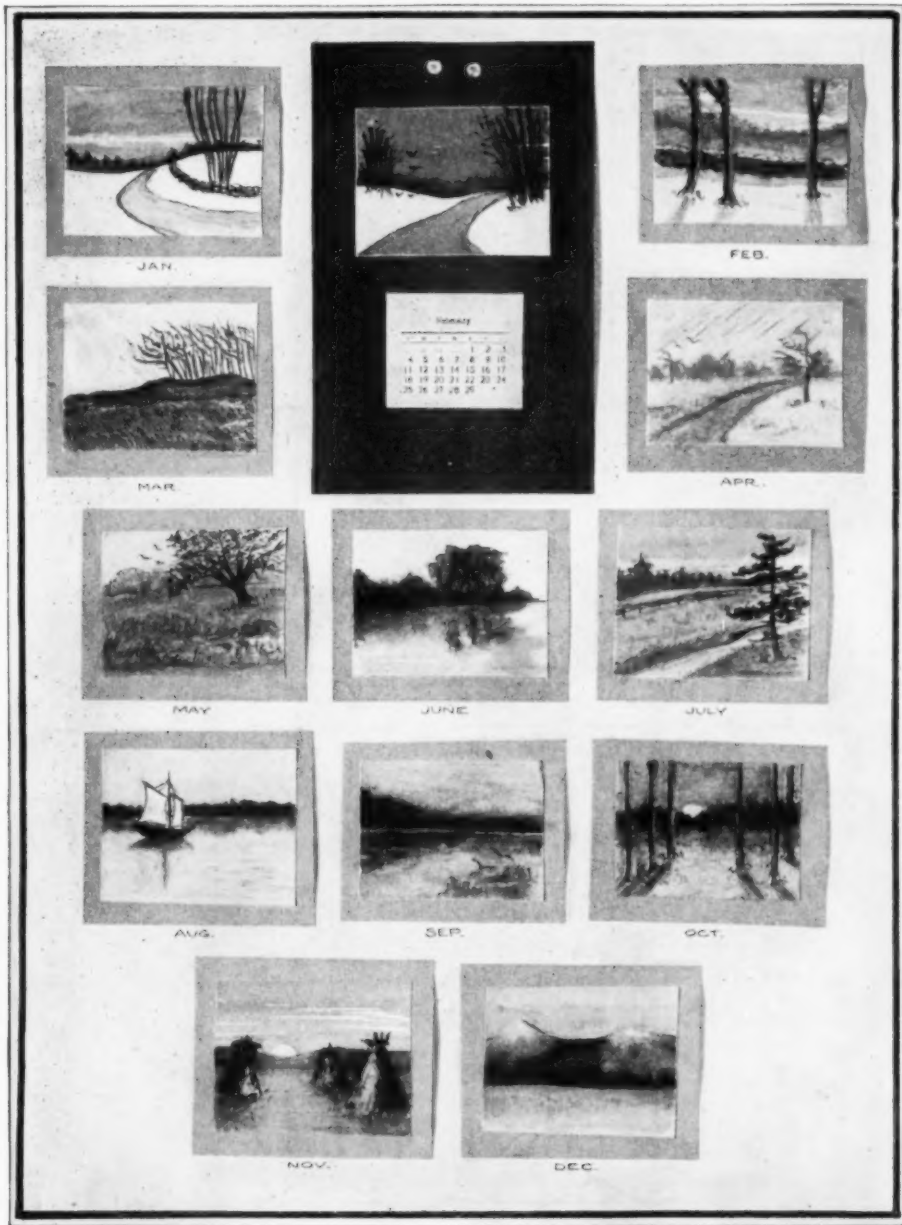


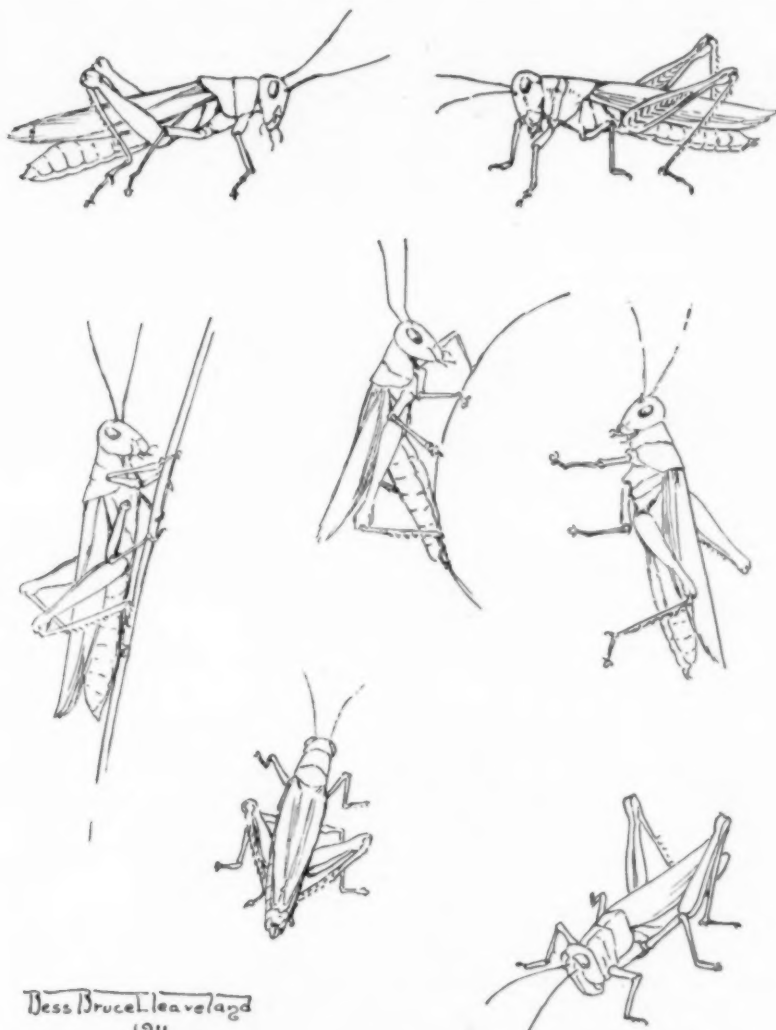
Plate XI. A landscape appropriate to each month of the year such as grammar and high-school pupils can produce for use upon calendar mounts.

and door frames should correspond with window finish. The width of the ordinary house door varies from 2' 6" or 2' 8" up, and should be indicated on the plan together with the thickness and height.

The outside door shown is the customary

entrance door with wood panels and plate-glass. The customary width is 3' 3" or 3' 6". The style of this door varies greatly.

The double or sliding door consists of two parts that slide in a double partition and made to run



Bess Bruce Leaveland
1911

Plate XII. This grasshopper — named Napoleon, by the way — was the pet of a small boy in a hospital. Then he was given to another patient interested in "bugs" and she let me have him as a model. He was so used to handling that he sat quietly on my finger and posed to have his picture taken.

B. B. C.

smoothly on an overhead track. The partition for ordinary sliding doors varies from 10" to 13" in thickness, depending upon the thickness of the door and size of studding. 2" studs are often used. The sliding space or pocket should be lined or sheathed. The size of the opening varies from 5' 0" in width by 7' 0" in height up. Details should be drawn full size on detail paper.

Plate XXXIX shows the detail of an outside door, the section being taken through the sill. Draw detail full size.

Plate XL shows the isometric construction of an inside door frame from two viewpoints. The instructor should draw these views on the blackboard.

HARRY LE ROY JONES
Director of Manual Arts, Somerville, Mass.

MISCELLANEOUS

CALENDARS FOR THE NEW YEAR. Suggestions for calendars were given last month. These

calendars will be in the making during December. The calendar mount may be made of great educational value if its decoration is strictly appropriate to the given month. Plate XI shows one type of decoration of this sort. A simple landscape

grade. The teacher should not overlook the fables and folk-lore connected with the harvest time, and the preparations for the long winter made by the insects and animals. As a help in such work Plates XII and XIII are given, by

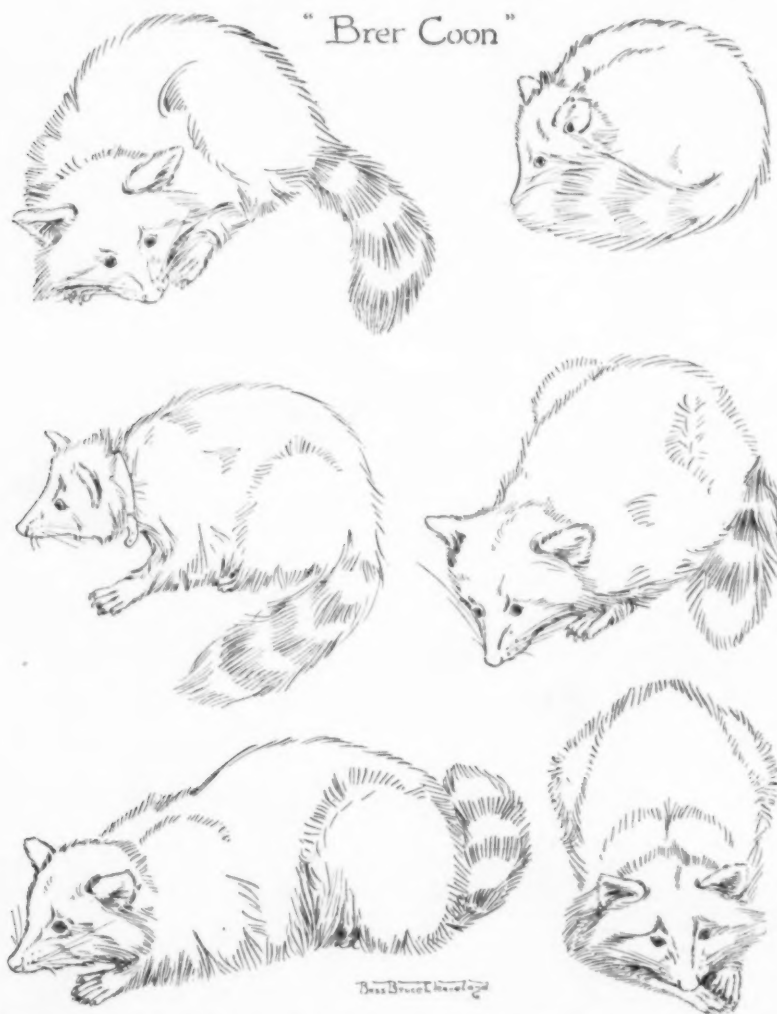


Plate XIII. "Brer Coon" was just newly-caught and put in a hardware window as an advertisement for firearms! Poor frightened little woods animal! The coon is related to the bear — and really reminds one of his big relative. B. B. C.

composition appropriate to each month may be worked out by upper grade grammar or high-school children as illustrated by these drawings in sepia, by Miss Alice M. Locke, of Salem, Mass.

ILLUSTRATIVE DRAWING. November is rich in possibilities for this kind of work in every

Miss Bess B. Cleaveland, that the children may have help in illustrating the fable of the grasshopper and the ant, and the coon stories. These plates continue the series by Miss Cleaveland known as the "Good Zoo Drawing Cards."

INDUSTRIAL AND HOUSEHOLD
ARTS

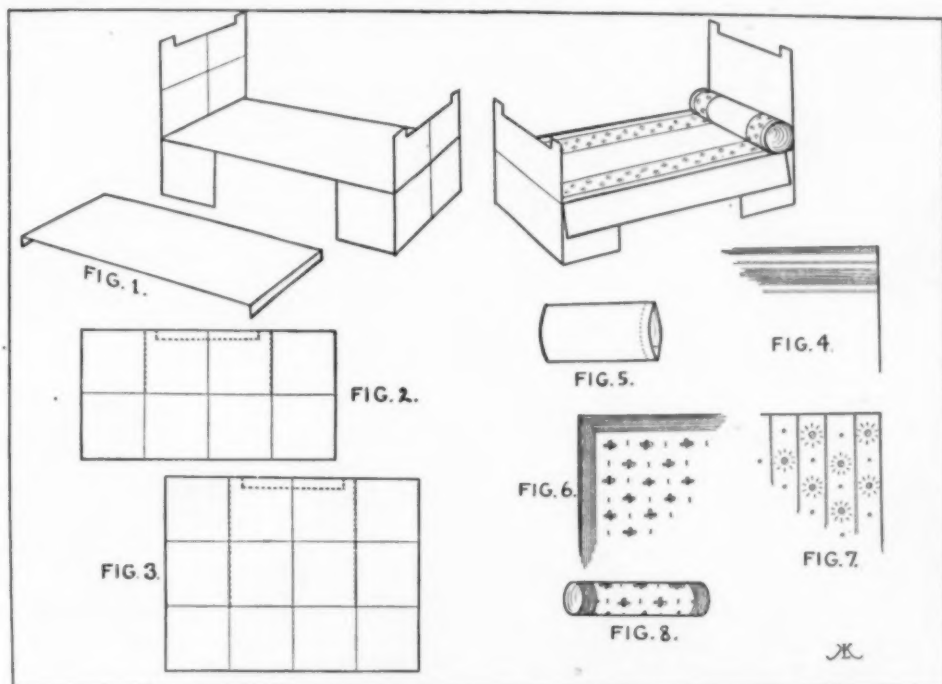
A PAPER BED

ALL little girls who love paper dolls are delighted to have beds for them, and I find that even little boys are often quite as enthusiastic about both dolls and beds, although they sometimes demand boy dolls.

row of four small squares entirely off. This may be thrown away. Cut the remaining piece as shown in Fig. 3. Paste the three parts together.

Older children can make different styles of beds using this as a foundation, by cutting legs, posts, etc.

Use two white squares of folding paper for sheets, making machine-stitched hems at top and bottom of both sides with pencil dots. Use another white square for the blanket, drawing



The various parts of a paper bed made under the direction of Katherine L. Kellogg, of the New York Institution for the Deaf.

There are many ways of making paper beds, but I have found this one strong and not too hard for very small children. In fact the only hard part is the pasting, and with that an older person will probably have to help.

Cut five-and-a-half or six-inch squares of strong paper (heavy manila or bogus paper is good for the purpose). Two squares are required for each bed. Crease one square through the center and cut it in halves. Turn each end of one half over, a quarter of an inch, and crease it. (See Fig. 1.) Fold the other half into eight small squares and smooth it out. Then cut as shown in Fig. 2, by dotted lines. Fold the remaining square into sixteen small squares and smooth out. Cut one

stripes at top and bottom with colored crayon, Fig. 4. Make the pillow of a double or single piece of paper not quite the width of the bed, and dot the hem with a pencil, Fig. 5. For the bed spread use a square of cutting paper of a delicate color to match the stripes on the blanket. These spreads are made much prettier if small all-over patterns are drawn on them with crayons (see Figs. 6 and 7), but they should be done with great care, as erasing spoils these papers. The bolster should be the same width as the bed, and of the same color and pattern as the spread. Make a narrow roll of the paper by pasting the edges together, Fig. 8.

When the bed clothes are placed on the bed,

the top sheet should be folded a little way over the blanket, and all the clothes creased to hang over the sides of the bed.

KATHERINE L. KELLOGG

Teacher of Drawing in the N. Y. Institution for the Deaf.

THE HAND LOOM AND SOME OF ITS USES

WARPING AND RUG WEAVING

THE processes involved in warping the loom vary greatly in the different branches of the textile industry. The method herein described has been found convenient for amateurs. For concreteness the preparation of the warp for ten yards of rugs, one yard wide, will be described.

Four-ply carpet warp, the size generally used, is sold in many general stores, especially in the country and by the firms given below. As the colored warps are not usually very satisfactory, it is better to buy the warp in skeins and dye or have it dyed, — dark green and blue are the two shades most used. White warp is often used with blues and greens and can be purchased on tubes or cones which saves the labor of spooling.

Plate I shows two forms of "swift" used for holding skeins of yarn while being wound on spools or bobbins by the "quill wheel." The large wheel of the "quill wheel" is about 30" in diameter, the spindle is about one foot long, $\frac{3}{8}$ " at one end and $\frac{1}{4}$ " at the other, and runs in sole leather bearings, which are loose enough to allow the one on the front to be slipped off, while the spool is pushed on the spindle. A similar device may be made to take the place of the head of a sewing machine, or a bicycle wheel may be used for the large wheel.

The "warping bars," Plate IV, or the "warping mill," Plate II, is used to measure off the required number of warp threads or "ends" to one length. To allow for waste in tying-in, etc., it will be necessary to make the warp two yards longer or 12 yards in all, and as the finished cloth is narrower than the warp in the loom, an extra inch in width will be needed, making 37" in all. Multiplying 37 by 12 (the number of dents per inch in the reed) gives 444, the number of warp ends needed.

The warping bars may be of any size, but must be strong, the pegs preferably 1" in diameter and 9" long. The set in Plate II is about 5' x 8' — large enough for 60 yards.

In the upper cross bar about 2' from the left side are two slender tapering pegs about $\frac{5}{8}$ " in the largest place and 9" long. A rack to hold 4 spools will be needed — four 40d nails driven up through a board will answer.

Place 4 spools on the rack, tie the 4 ends of warp

together and hook over the upper left peg of the warping bars, letting the 4 strands run through the hand together. Carry them over the first lease peg; under the second; over the upper right-hand peg; across to the second peg on the left, and so zig-zag down the bars until the required length has been reached; then follow the same course back to the top; but cross over the right lease peg and under the left and the peg from which we started. Repeat this process five times without pushing the warp back on the pegs. The five groups of four ends on top of each lease peg can then be counted at a glance, making 40 ends in all. Repeat this process as many times as necessary to produce the required number of ends for the warp, in our example, eleven times and four over, which would leave the ends at the lower end of the frame, where they should be tied to the last peg. Each group of forty ends should be pushed back and tied between the lease pegs with a piece of cord, to aid in counting.

Before removing the warp from the bars, tie loops of strong cord through the ends of the warp and pass the ends of a third cord through from the back beside the lease pegs and tie the ends together, so as to preserve the "lease" or crossing between the pegs.

In using the "warping mill" the warp is guided spirally down and up the mill, with one hand, as it is turned with the other. The "lease" is kept on the three pegs at the bottom.

Plate III shows a small loom, made by ninth-grade boys, for weaving foot-stool covers, with the reed removed, the harness dropped down and the warp ready to be wound in. In removing the warp from the bars it may be crocheted into a "chain," beginning at the lower end, or with a short warp, the lease end may be taken directly to the loom. The lease sticks are inserted where the lease pegs were, the ends of the sticks tied together and the cord removed.

The lease sticks are tied in a horizontal position near the back of the loom; the cloth on the yarn-beam brought up over the whip roll; the rod removed from the cloth; the warp divided into groups corresponding to the slits in the cloth or as many of them as the width of warp requires; the groups of warp are then inserted in the slits and secured by slipping the rod through the cloth. To properly spread the warp the "rake" or "saddle" is used. A satisfactory rake may be made by spacing off, on a piece of wood as long as the loom is wide and $\frac{7}{8}$ " x 2", spaces equal to four dents in the reed which is to be used, and drawing 8d finishing nails at each mark. To avoid splitting the wood, drive the nails in three rows forming a zig-zag line. After all the nails are started they may be driven to an

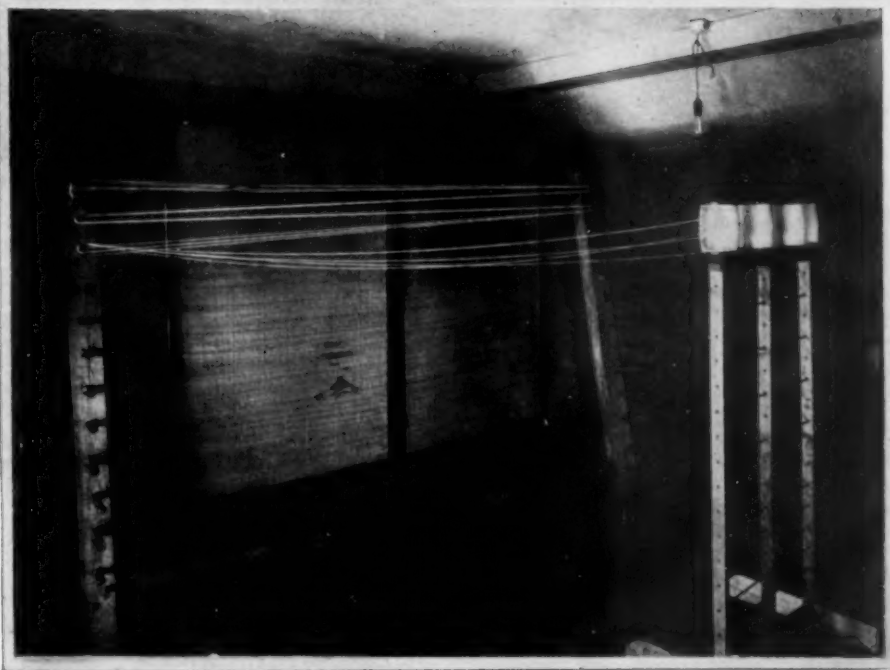
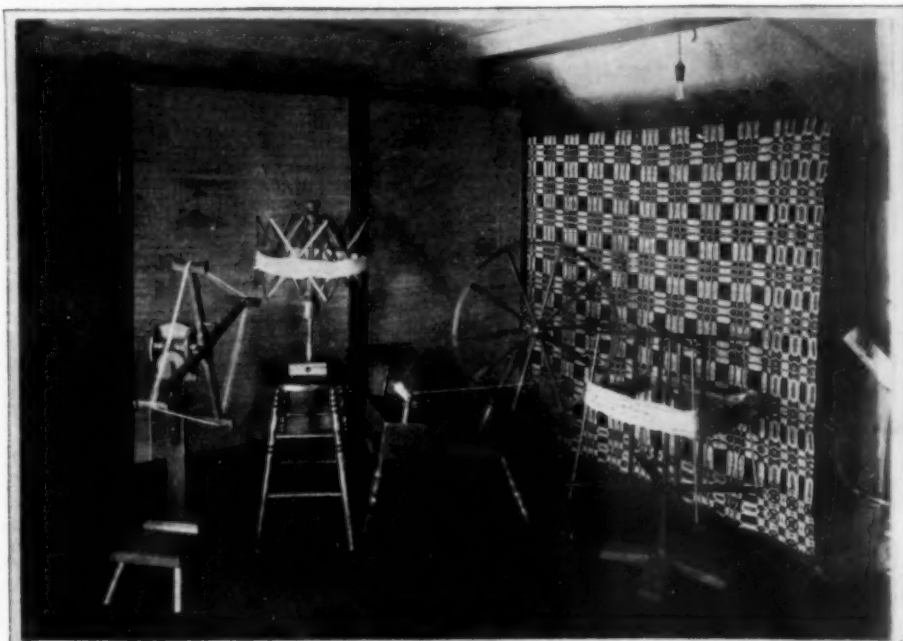


Plate I. A clock reel, a quill wheel, and two kinds of swifts. Plate II. Warping bars in use.

even depth by placing a block of the right height against the nails and driving until the hammer hits the block. The rake is tied tightly to the breast-beam. The groups of four warp ends can easily be separated at the lease sticks and dropped into the spaces between the nails, in order; a small smooth stick tied over the warp will keep it in the spaces.

We are now ready to wind the warp on the beam. The warp should be pulled out straight in front of the loom, its full length, if possible, and held tightly by one person, while a second person turns the crank slowly and watches for tangled places at the rake and lease sticks. The warp should not be allowed to slip through the hands, the hands should be released and a new hold taken in another place. As far as possible avoid picking at the warp with the fingers. A sharp blow with a stick, like a yard stick on the warp when it is taut, just in front of the rake, will snap out many little tangles. Dragging the end of a stick across the warp at the same point is also helpful. When the end reaches the rake, remove the rake, drop the end down in front of the lease sticks, raise the harness frames, — but two will be needed for rugs, — draw the end of the warp over the harness-frames; cut the ends, and beginning at the right side, draw two of the first four warp ends through the first heddle eye of the back harness and the other two through the first eye of the front harness. This gives a double selvage. After this draw one end in each harness alternately. When three or four inches of warp has been drawn in it is well to go back and prove the work, — hold the ends of the warp tight with the left hand, with the right hand pick up and pull each end to the right to see that the strands alternate in the two harnesses and that each end runs free between two of the heddles of the other frame. Double the last two ends on the left. For drawing in, a hook of steel $\frac{1}{2} \times \frac{1}{4} \times 7$ is used. When the warp is all in the harness, put the reed in place, tie it in a vertical position, and beginning at the right again, draw the ends in the dents in the reed in exactly the same order as they are in the harness. Bring the end of the cloth up over the breast-beam and tie the warp to the rod in the cloth, using bow knots; tighten up the warp and run the hand across it to see that the tension is even; if necessary adjust by re-tying. When the warp is tight it should form a straight line between the "whip roll" and breast-beam and pass through the lower end of the eyes in the center of the heddles. Untie the lease sticks and push them back close to the "whip-roll."

The loom is now ready for weaving. Wind some rags on the shuttle, press the left treadle to the floor, enter the shuttle with a yard or so of ma-

terial unwound in the "shed" or space between the warp, just in front of the reed, and throw the shuttle through the shed, catching it with the left hand, remove the foot from the treadle and pull the reed toward you, pushing the rag into the warp. Next put the right treadle down and throw the shuttle from the left, pull the rag tight to secure a good selvage on the left but leave it in a diagonal position in the shed — the shuttle end close to the reed. This lessens the tendency there is in all weaving for the edges to draw in. Look carefully to see that alternate warp ends are over and under the two rags put in. Two warp ends working together indicate either that there is a mistake in drawing into the harness or that two ends are crossed between the harness and reed. When five or six strands of filling have been put in, adjust the temple to the width of the rug in the reed, engage the pins in the ends in the selvages of the rug, press the center down and fasten. These first few strands are put in to get the warp spread out evenly and can be raveled out when the rug is taken out of the loom. If the rug is to have fringe, weave in warp instead of rags for four or five "picks" (as each throw of the shuttle is called) and if a hem is desired, weave in $1\frac{1}{2}$ " of warp in this way, being very careful that the edges do not draw in, then begin with the rags which are to form the end of the rug.

The rags may be cut or torn in strips from $\frac{5}{8}$ " to 2" in width, according to the material and the weight of rug desired. It is generally best to make the ends of a rug of the same material as the center of the rug, using other shades or colors for cross-borders near the ends. Small patterns may be put in by covering the filling strand, after it is in the shed, with small pieces of thin cloth, by laying in short pieces with the regular filling and by cutting off the filling and sewing in pieces. The "herring-bone" or "vine" stripes are made by twisting two shades or colors together and weaving the strands so formed in, with a line of one of the colors between them. The twist should be reversed in the two strands.

Striping the warp in colors is generally to be avoided. Leaving out a pair of warp ends, at intervals of 15 or 20 ends, allows the color of the filling to show through and produces an inconspicuous stripe.

For home use, old materials are the best for rugs, — old sheets, gingham, dress-goods, and ticking are softer than new goods in texture and color. Almost any kind of cloth, even old stockings, by cutting them spirally — may be made into serviceable rugs. In using new material the piece may be rolled up tightly and the strips sliced off the end of the roll with a sharp knife, if

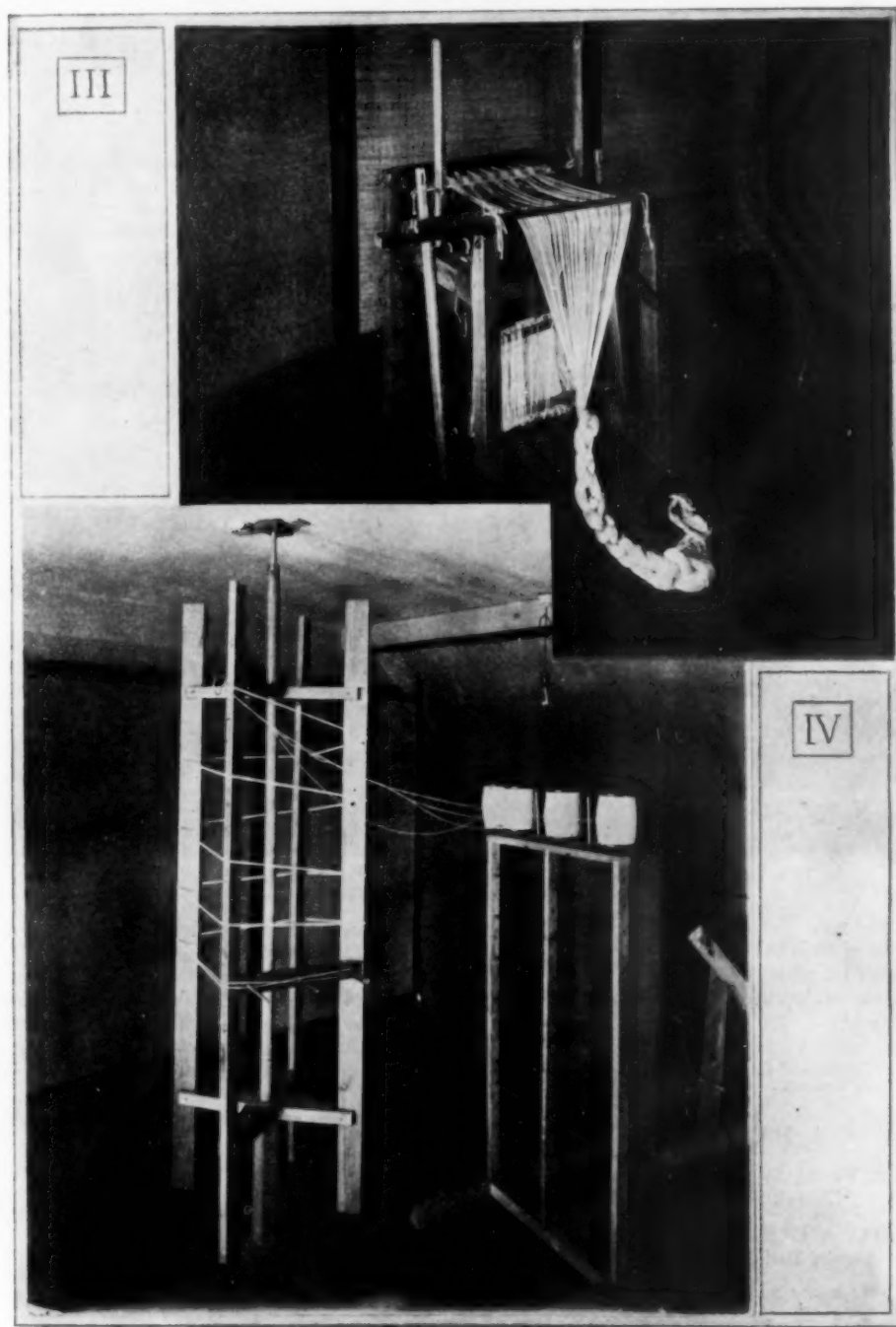


Plate III. A loom built by ninth-grade boys, Florence, Mass. Warp ready to be wound on. Plate IV. A warp mill. Both made under the direction of Mr. Frank P. Lane.

tearing is impractical. Goods cut on the bias, weave better than if cut straight. In checked and plaid goods the bias cut breaks up the color into small irregular masses, which are less likely to unite in the weaving in undesirable spots. Art denim, cut in bias strips $\frac{1}{2}$ " or $\frac{3}{8}$ " wide, the strips frayed by drawing them through a button hook or key, and woven with a dark warp, gives a soft

dencies, under the same roof as the High School, and consequently made to feel their littleness, — no wonder the teacher of Drawing shrank from any class Christmas work, and suggested to the Supervisor that that part of the work be optional.

With the veteran experience of what is likely to happen under optional work, the Supervisor had



Every available spot in the front of the room held alluring examples of enthusiastic handcraft.

velvety rug. For school use a cheaper grade of cotton cloth is the best material. Roving is convenient for school use, as it saves the preparation of material; but is rather expensive and the colors not fast.¹

FRANK P. LANE

Director Hill Institute, Florence, Northampton, Mass.
Copyright reserved.

A HAPPY SURPRISE

HOME WORK; AN APPLICATION OF SCHOOLROOM DESIGN THAT EVERYBODY LIKED

GIVEN a large class of two hundred eighth-year pupils, half apathetic from natural ten-

to think quickly and decidedly, and she made her answer, *to the class*, something like this:

"Children, your teacher wants to be better to you than I do — or worse — we will see which later. Suppose we find the page in your new Industrial book which contains a box made from a square pyramid truncated. This is what I want you to do, — find out what your mother, father, aunt, or grandmother needs for a 'catch-all.' Perhaps it is a scrap-basket; maybe it is only a little box for the elusive collar-button, or a tray of different proportion for mother's sewing-machine odds-and-ends, or for the needful small things in a writing-desk. Whatever is needed by the someone who sees to supplying not only your needs but your

¹ The following books will be found of great help in learning to weave: "How to Make Rugs," by Candace Wheeler — Doubleday, Page & Co. "Hand Loom Weaving," by Luther Hooper — The Macmillan Co., and the chapter on Home Decoration in "The Children's Library of Work and Play" — Doubleday, Page & Co.

Weaving materials are sold by J. L. Hammett Co., Boston; R. L. McCready, 828 North Ave., W. Allegheny, Pa., and J. P. Nawrath and Co.

little whims and fancied necessities, even to the point of sitting up late at night to bring things to pass for you, — that is what I want you to supply, with your pretty constructive papers, and your own cardboard, cut by your own hands. Remember you are not to ask what is wanted, nor to tell what you are doing. You are to be a real Santa Claus in returning a wee mite for all these years of work done for you. I will come and see you in two weeks, and if you need me, most willingly will I help you."

Those youngsters listened as they never listened before. The problem was to be their own. They saw the teacher's eyes sparkle and they knew it meant "a count" if the work was well done.

At the end of two of the busiest weeks on the calendar, the Supervisor looked into that school-room, ready to emerge paste-begrimed and weary, when, behold, the most amazing of sights met her eyes. Every available spot in the front of the room, bookcases, tables, window-sills, empty desks, and front benches, held the most alluring examples of the problem all worked out to suit the condition.

A soft violet-gray work-basket with a deeper tone of ornament, laced with a tiny silver cord, looked like her mother exactly. A gray-green scrap-basket with gold design and cord to match; some in dull browns with a tone lighter or darker,

as the taste ran; decorations in paper-cutting outlined with a thread of color, silver or gold, or with a deeper tone inlaid; dull blues with silver to go with an old-blue room; an entire desk set added to the problem — in fact, altogether they constituted the most delightful of the many beautiful surprise-parties that Supervisor ever had.

The Superintendent was invited the next day. He came, and best of all he let the Supervisor call in a photographer, and here you see — only in part — the happy result.

You see only a rather interesting group of variously proportioned objects with an occasional design decorating a side. Sometimes the designs do not fit, — which fact became apparent shortly after the first lovely unexpected sight first met the eye; but remember, this was not a class exercise; it was a home-application of design. Unfortunately *you* cannot see, nor can anyone, the joy of real Christmas which shone on everything in the room and reduced criticism to the minimum.

Never are results equal to our desires, but, like this little exercise, which is gladly passed on, they can be beyond our expectations, if the sermon preached ahead of time seems to "hit the nail on the head."

KATHERINE G. SANDERS

Supervisor of Drawing, Auburn, N. Y.

"The mission of art is morality, religion. It is the finest expression of human intelligence, the noblest expression of the thought of the whole of humanity."

AUGUSTE RODIN

JUST HOW TO DO IT

"I am not looking for any more *ideas*; but I would like to learn how to execute *well* some of those I have."—*A Grade Teacher.*

By George William Eggers

OUTLINE AND LINING-IN—PART II

PROCESSES IN LINING-IN

THE *Preliminary Drawing.* Sometimes an outline drawing is made directly and without a preliminary drawing underneath. This is the method used for the most part by the great ancient and modern masters. But the magazine illustrations and other drawings with which we are most familiar today are usually made in two stages: *the first*, a careful preliminary drawing in pencil or some other erasible medium, and *the second*, a lining-in of this drawing with ink, crayon or other pigment for the purpose of obtaining greater firmness, brilliancy, finish or permanence. When this method is followed the lining-in is often executed with such boldness and freedom that we hardly realize the care that has been expended upon the under-drawing. Is it not Pennell who once said that he spent five times as long over his preliminary pencil drawing as he did over the inking-in of it? The writer remembers a bold and dashing pen-drawing of an old man by Charles Dana Gibson in which not only was the figure very completely outlined but the entire bony construction of the knees had been most carefully worked out in pencil before the five or six bold pen-strokes were laid on to indicate finally the old man's trousers. "Well-drawn" is pretty nearly "lined-in." The first step in the process of lining-in with any material, is to make a good preliminary drawing.

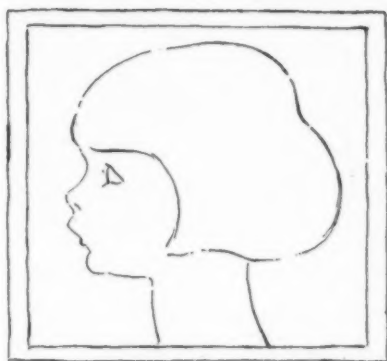
Where to Place an Outline. The decorative unaccented line often brings up a curious problem. It is sometimes necessary to make use of a heavy outline. Of course we know that there are no outlines in nature. A heavy outline around any object therefore is just so much added to the size of the object. Where shall we put this extra width? The drawings of a child's head (Plate V) show several aspects of this problem. The drawing *A* shows as nearly as possible the actual contour of the head. *B* illustrates the same head with the

heavy outline drawn entirely outside the actual contour. *C* shows the same head with the outline drawn *inside* the actual contour. *D* follows no rule at all, the only principle used here being to make an outline that looked as nearly "right" as possible: in some parts of *D*, the outline is partially within and partially without the actual contour—in others it is wholly within, and in still others wholly without. This is doubtless more like the method which the experienced designer would use—trusting to his eye for an ultimate effect of consistency. A well-trained eye and a cultivated taste are always superior to rules and devices. Any problem of this kind should of course always be solved in the preliminary drawing.

We cannot always judge of the ultimate effect of our design from the appearance of the line scheme. *E* and *F* are both drawn with the outline *inside* the actual contour (as was *C*). They illustrate how different value arrangements may change the apparent contour. From them we can draw these conclusions: (1) When the use of color or values is such that the outline unites more readily with the background, the *inside* edge of the outline becomes the apparent contour of the head. This should then be drawn as such; that is, the outline should lie outside the head. (2) When the use of color is such that the outline unites more readily with the head, then the *outside* edge of the outline becomes the apparent contour and this should be the true contour; that is, the outline, no matter how wide, should lie inside the actual contour of the head. Of course, in some cases the distortion caused by even a heavy outline is comparatively unimportant, as, for example, in connection with some landscape forms, but the principle is operative, even though not always apparent to the untrained eye.

HABITS AND METHODS WITH THE BRUSH

Any instrument that will draw may be used for lining-in if it meets the requirements of the partic-



A



B



C



D



E



F

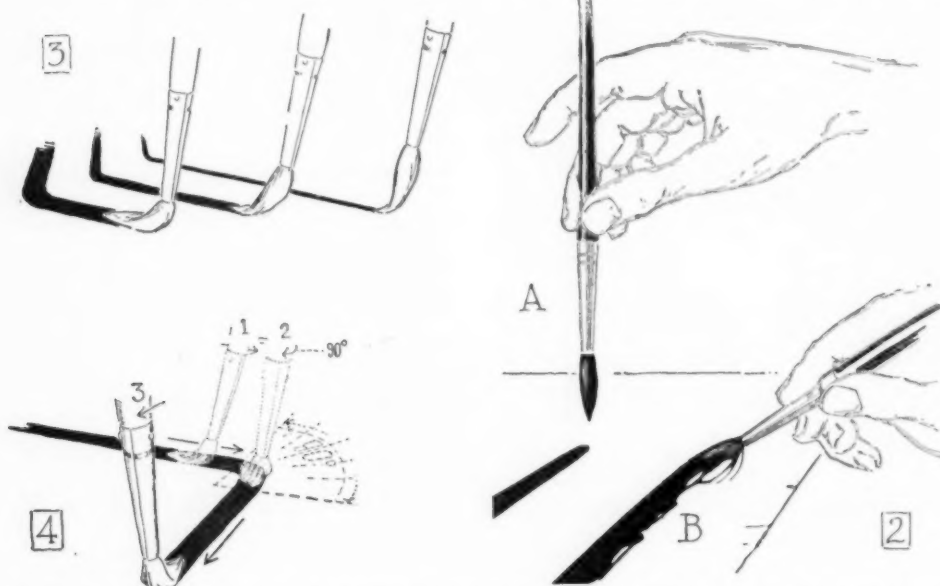
Plate V. Six drawings of a child's head showing the effect of a heavy outline placed in various ways.

ular situation in the matter of quality. Pen, brush, crayon and pencil are of course most commonly used for the purpose.

Most of us have formed our pen and pencil habits while writing. The brush is so like the pen or pencil in the hand that we quite naturally transfer our writing habits to the brush as well. There are many reasons, however, why drawing methods must differ from writing methods even with the pen and pencil. The brush, being in reality entirely

the direction in which the line is going, for this eases the bristles and tends to make the edges of the lines more smooth. In the illustrations (Fig. 2), *A* shows one good way to hold the brush in the perpendicular position and *B* shows the consequences of holding it in the writing position — the line drawn with it in the writing position being inevitably ragged and uncertain where the under side of the brush leaves it.

The Effect of Pressure on the Brush Line. With



The handling of a brush. 2. (A) The brush held in this way can be controlled in all directions. (B) Held in this way the brush makes a line which can be controlled on one side only, besides having other disadvantages. 3. Increasing the pressure upon the brush spreads it and widens the line. 4. See how the brush changes position in rounding a corner.

different in principle from these, calls for a still different manipulation. Because the brush is the typical drawing instrument we will describe its use and later indicate those of its principles of operation which apply to the other instruments named.

How to Hold the Brush. The round brush lends itself best to general drawing purposes. Its form is such that it will move with equal readiness in any direction. It will draw vertical, horizontal and oblique lines from either end as well as curves and angles. The brush is ready to do all these things *only when it is in one position, namely, perpendicular to the paper.* It must make a right angle with the paper in all directions before it begins to draw. The only time at which it may deviate from this right angle is while the line is being drawn; then it may lean slightly in

pen, pencil or crayon a certain amount of pressure is necessary in order to leave any mark at all, but the brush must be handled more lightly than these. The brush is the most sensitive instrument that art has ever called into service. To add the slightest pressure while drawing a line, at once widens the line by spreading the hairs of the brush upon the paper. This is in fact the way in which accent and width of line are obtained (see Fig. 3). Our natural tendency at first is to draw with a somewhat heavy hand — we are accustomed to the resistance of the pen or pencil as we have met it in writing. Consequently, in practising brush work the heavy line is best to use at first. This for the time being eliminates the problem of controlling pressure and enables us to attend more closely to the control of direction and management of turns.

How to Make a Turn. The act of drawing with a brush is analogous to the act of drawing as performed by a locomotive: *to draw is to pull*. We pull the brush (or the line which follows the brush) by means of the handle. In making a turn we must turn the handle of the brush just as the line turns—we have to roll the handle of the brush in the fingers—else our train will “leave the track.” This little operation is illustrated, (Fig. 4). It will be observed that the seam in the tin ferrule of the brush happened to be at the front when the line was begun at “1.” It will be observed that the seam in the tin ferrule is still at the front after the ninety-degree change in direction has been made. Of course in the making of sharper turns the brush may be lifted and started on its course anew.

Drawing Straight Lines. Straight lines are doubtless the most difficult lines to draw. Ruskin says that a human being can draw any kind of a line excepting a straight line. The writer has seen a Japanese craftsman draw with a brush a sheet of hair-lines which had every appearance, when finished, of having been made with a ruling-pen and straight-edge. Fortunately the absolutely straight line is seldom a necessity in freehand work. The slight human tremor in a good freehand line makes it immeasurably more interesting to the eye than a mechanical line can possibly be. Some suggestions can be given to point the way toward such a freehand straight line:

1. Do not rush through the line in the hope of getting to the other end “before anything happens.”

2. Do not draw with your fingers.

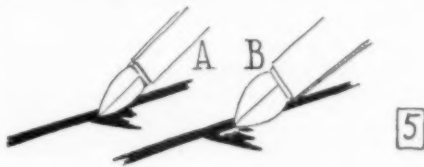
3. Do not drag the line along bit by bit.

BUT:

1. *Draw even the longest line slowly and courageously.* Even if you do feel like a soldier under fire, do not run! If your line insists upon wiggling, make the wiggling the small and incidental thing and the straightness the big and persistent thing. Draw so slowly that when you see your line begin to leave the straight and narrow path you can turn it back into that path at once; then turn it back frankly and without stopping or lifting your brush; having done so, do not mourn the past but continue on your way.

2. *Draw even the smallest line with your whole body.* If you rest your finger or wrist or elbow upon the table, the tendency will be to draw an arc around that finger or wrist or elbow as a center. This is why a straight line is so difficult to draw. With our hand resting we start to draw a long, swift line; we find we are drawing a curve; we set about to bring it back, and find we have drawn another; and when we reach our destination our

would-be straight line has a great hump in it, and no three points on its entire length are where we meant them to be! If you draw slowly, with every joint free, your line may be tremulous at first, but at any rate you will be rapidly *learning to draw*. Control of hand is as much a part of good drawing as sharpness of eye. There is no better position for drawing than standing up to it—



5. (A) Cutting the superfluous spot away from the line. (B) Erasing the blot. 6. (A) This line was drawn too rapidly. It is the arc of a circle instead of a straight line. (B) This line was drawn too rapidly and an attempt was made to save it, but the attempt came too late. (C) This line was drawn in sections—dragged out bit by bit. Each section is a little arc. Incidentally the line forgot where it was going and missed its goal. (D) This line was drawn slowly. Again and again it started off the track but was brought back. It is a generally straight line and the record of a whole series of triumphs. Study the drawings of Turner, Pennell, Meryon, Ruskin, Whistler, and Rembrandt and you will see that these great draftsmen regarded such a line as being quite straight enough for the representation of walls, cornices, towers, and even the horizon of the sea.

with the drawing on the horizontal or nearly so at desk or table height. Then the whole arm, indeed the whole frame from the feet up, is free to help. The eye is back from the work as it ought to be and at the same time in the best position for observation of all that is going on. Why do we not in the school room spend more of our drawing time on our feet? We could do so with profit.

3. *Think and draw in terms of the whole line.* In mathematics the whole is greater than any of its parts, and in art the whole is greater than the sum of all its parts. Get the biggest things really right before you undertake the next biggest ones. Many of the great masters have discovered that if you get the biggest things right, the next ones never have to be undertaken at all! Study, learn and memorize the whole line before you begin

to draw any of it. Get so you can see it with your eyes shut. When you know the whole line as you would a line of poetry — then draw!

Retouching. Avoid retouching altogether if you can. Usually the cure is worse than the disease. If however a line must be retouched, go back some distance on the line and begin drawing as at first in order that the correction may overlap the true line a little way before reaching the flaw to be corrected.

If a blot occurs on the edge of a brush line it may be erased with a steel eraser or knife blade. (1.) Run the sharp edge of the blade along where the edge of the line ought to come, literally cutting off the blot from the rest of the line. (2.) Erase the blot with a little care and the knife cut will prevent the erasing from spoiling the edge of the line. (Fig. 5.)

THE USE OF PEN, PENCIL AND CRAYON

What we have said in the preceding paragraphs about drawing in general is quite as true of pen, pencil and crayon drawing as it is of brush drawing. One who writes with the pen or pencil but has done little drawing, will be apt to draw with too little freedom at first. This is due to two things: (1.) The forms of written letters are com-

paratively tiny — a letter one fifth of an inch in height is quite large as script letters go; while pictured forms are thought of as small even when several times that size. (2.) In all writing even in "vertical script" one particular line or slant predominates, namely, the slant from lower left to upper right (because our script always has to be written from left to right). Now the writing position and writing habits are influenced by this fact, so that in writing it is easier to make this line than any other. In drawing, on the contrary, *all directions are equally important*. The pen, pencil or chalk must be used so as to move with equal freedom in any direction. The advantage of standing up to draw, as suggested above, will be seen. If this prove impracticable (as it may in minute pen and pencil work) at least a different mode of holding, which gives greater freedom, is essential. Any position which throws less responsibility upon the fingers and more upon the larger joints will prove to be the more valuable from the standpoint of good drawing and more sound from the standpoint of the muscular and nervous health of the children of the grades.

Examples of Masterful Handling of Line in Various Media have already been referred to. (See SCHOOL ARTS MAGAZINE for October.)

CRAFTSMANSHIP

All down the page of history rings
The hammer stroke
Of City-Builders — rings and swings
The pick that broke
The Grecian quarries into towns;
Italian hills
To spired and battlemented crowns;
The mallet-blow
That through the swaying seas drove piles,
In ebb and flow
Built city streets of liquid length of miles.

FRANCES ALLEN,
Holyoke

THE INFORMATION WINDOW

QUOTABLE sentences from the addresses at the Baltimore meeting, selected for the Information Man by a Supervisor of Drawing who knows a good thing when he hears it:

Vocational guidance in the school system does not prescribe life work.

It is only when the blind-alley job makes the blind-alley boy that we need vocational guidance.

MEYER BLOOMFIELD

Director, Vocational Bureau, Boston, Mass.

Woe be unto the teacher who is doing things simply because others are doing them.

All children should be taught in the way that leads to efficiency and self-support.

MARY B. HYDE

Supervisor of Normal Arts and Manual Training Classes, Pratt Institute, Brooklyn, N. Y.

We have all been singing, "We don't know where we're going, but we're on our way."

That the school is the only place to give training is an exploded theory.

ALVIN E. DODD

Principal, No. Bennett St. Industrial School, Boston, Mass.

Art is the soul and manual training is the body. One offers opportunity for the other's expression. Drawing is the language of both.

HUGO B. FROELICH

Instructor in Design, New York School of Fine and Applied Art, New York City

Go through the average street of America and you have an example of the average taste.

WILLIAM NOYES

Professor in Industrial Art, Teachers College, Columbia University, New York

Good luck is usually a combination of conservation and perspiration.

Let us teach our pupils that they have an obligation to the purpose of the design.

RAYMOND P. ENSIGN

Instructor in Lettering and Constructive Design, Pratt Institute, Brooklyn, N. Y.

The manual training teacher vitalizes his work only when he applies it to the life about him.

Neither the classics alone nor the manual arts alone can make for the culture we desire.

WILLIAM C. A. HAMMEL

Dept. of Manual Arts, State Normal and Industrial College, Greensboro, N. C.

To the Information Man:

Last week one of my former college professors, who is now president of the Salem Academy and Woman's College at Winston-Salem, N. C., came here in search of a drawing teacher. The college has recently had its endowment fund greatly increased and the new President is planning some very interesting experiments. Among these is the teaching of everything from the woman's point of view. Instead of giving the ordinary men's college curriculum to the girls, chemistry is taught from the domestic science standpoint, and art is to be taught with the idea of benefiting dress and house decoration and furnishing. Moreover, instead of simply being tolerated as an "extra," it is to count toward a college diploma to the same extent as any of the academic branches. I think that this is the first time that such design is to be given in a college course, and I thought that you might be interested to know of it.

Yours faithfully,

ERNST F. DETTERER

Dear Sir:

A problem which troubles me, and, I am sure, many other drawing teachers, is that of providing handwork in a town where the school board furnishes no materials, and the patrons will buy only paper and paints. In the lower grades this is not so difficult, as they can make many things of cheap papers; but in the upper grades it becomes a serious problem. Design should be the major portion of their arts course; and it seems senseless to teach design and very hard to interest children in it, if they cannot apply it to the finished article. In fact it is hard to interest children of that age in any part of the drawing course, especially the boys, without construction. I believe this is a problem in a sufficient number of schools to warrant your giving some space in the SCHOOL ARTS MAGAZINE to its solution. I am sure there are many who will be very grateful if you will do so.

Yours truly,

A GRADE TEACHER

St. Louis, Mo.

This is like making bricks without straw! But probably the straw can be found right at

hand. Try local materials for work in basketry, — perhaps cat-tail rush, grasses, corn husks, willow shoots, etc. Forty-six different kinds of materials found in the Atlantic and Middle states have been successfully used by ambitious teachers. Mrs. McAfee's "Pine Needle Basket Book," Pine Needle Publishing Company, New York City, would prove a source of inspiration to work of this kind. "The Construction and Flying of Kites," Miller, The Manual Arts Press, would stimulate the finding of suitable materials by the pupils themselves. "Box Furniture," Brigham, The Century Company, is another helpful book. For work in the schoolroom, "Constructive Work for Schools Without Special Equipment," Noyes, the Milton Bradley Company, and "Paper and Cardboard Construction," Buxton and Curran, The Menominee Press, Menominee, Wis., are among the best books. Where there's a will there's a way.

I. M.

To the Man behind the Window:

Can you help me, and others also, to find just the right pictures to use in the study of the History of Painting? Are there any prints published on English and American painting similar to the University Prints? The Perry and Brown prints are all right as far as they go, but there is among them nothing like a complete series. If you can give me addresses of other publishers of cheap prints, I shall be most grateful to you.

Yours sincerely,

ADELAIDE E. WENTWORTH

University School, Cincinnati, Ohio

The Information Man would like to be informed himself. Who will tell us?

Roselle Park, N. J.

Dear Mr. Bennett:

The SCHOOL ARTS MAGAZINE is sound, practical, interesting, useful, aggressive. Some of the design reproduced in its pages leads me to raise a question.

Certain phases of design I can measure by historic tests, — and I know no other, — as I can measure those which have a distinctly representative origin in the same way. Between these two measurable and traditional modes there seems to be a sort of design *in vacuo*, which is n't articulate art. It may be valuable for manual

or for mathematical discipline without being in any way artistic. Some of our modern design is surely "new" in the sense of an entire departure from precedent, an application of theoretic laws deduced from geometry, psychology, etc. The question is, can a living design grow on such soil without a re-baptism in nature? The answer to this question is of crucial importance. The main tendency of school work being toward nature study and nature suggestions for design, any aberrations of a too abstract kind may be trusted perhaps to eliminate themselves.

WILLIAM RANKIN

My dear Mr. Bailey:

This being the time of year when, at the end of the harvest season, we are called by President and Governor to reckon up our manifold blessings and to add the credit column to our accounts, I find in looking over mine that so many good things are due to the SCHOOL ARTS MAGAZINE that I thought it my duty to return thanks to the Editor.

Illinois

In our constant rush for higher ideals we sometimes fail to thank those who have helped us. Even with your overpowering optimism, you must wonder sometimes where the visible results of your work may be. May I remind you that results are not always visible? Sometimes energy is gathering for years in an individual before results are brought to light. The SCHOOL ARTS MAGAZINE always makes me wish to do better and long to climb higher. I am sure what is true in my case is true for scores of other students who may not use the pen to tell you at this time a chief reason for thanksgiving.

Yours sincerely,

A CONSTANT READER

Any normal school, private school, or college looking for a first class man to teach the History of Art would better get into touch with the Editor of this Magazine. He knows of a man who has had seven years in Europe studying the history of art at first hand, and teaching it, and who for personal reasons wishes to return to the United States. As supplementary topics, Music and French might be taught. He would prove a desirable addition to any faculty.

THE LATEST ART-CRAFT BOOKS

ON THEORY AND PRACTICE

* FINE AND INDUSTRIAL ARTS IN ELEMENTARY SCHOOLS. By Walter Sargent. 132 pp. 5 × 8. Illustrated. Ginn & Co.

THE author of this book, a successful grade teacher, supervisor of drawing, landscape painter, lecturer, and professor of *Æsthetic* and Industrial Education in the University of Chicago, knows what he is talking about. He has had experience and is still having it. His book therefore rings solid. It is not a book of hollow theory. For the first time the professional problems which confront the specialist in art-craft education are herein clearly stated. Moreover the book is constructive: it suggests definite lines of study, an orderly progression in teaching, and definite standards of attainment in each grade. Here are a few tentative conclusions: In the first three grades the aim should be "to develop a readiness to illustrate ideas, however crudely, and a habit of using drawing commonly as a language. . . . During the fourth and fifth years it appears to be of especial importance that children be trained to judge general proportions by visual impressions, as to whether the drawing is too long or too short, too wide or too narrow, in order that they may represent the general proportions truthfully by the judgment of the eye as to the effect of the whole, and not by devices for measuring." In Grades VI, VII, and VIII one of the aims should be, the "representation of solid objects so that they appear to exist in three dimensions and in given positions. This appears to be accomplished most surely and rapidly not by a study of formal perspective but by supplementing the drawing from actual objects, with much experimentation in building up solid shapes pictorially, changing their form and working out various problems of structure and position till objects based on the ordinary types of solidity — rectangular, cylindrical, spherical, etc. — can be sketched in any position, added to, or cut into any desired form, from imagination. These are problems which can be mastered only by persistent and systematic application. Without such mastery no great practical ability in drawing can be developed."

But the whole book is worth quoting! Every supervisor of drawing and handicraft should read

it, and lay it to heart. It might be called "A guide to the making of an elementary course of study in fine and industrial arts."

ART AND INDUSTRY IN EDUCATION. By an Editorial Committee of the Arts and Crafts Club of Teachers College, New York. 120 pp. 7 × 9½. Illustrated.

This book, of readable text and admirable illustrations, "attempts to show the relation of Fine Art to Industrial Art, and to represent the attitude of both departments of Teachers College toward the educational situation." The Club holds the faith that Fine Art and Industrial Art are inseparable, and that the two combined are essential in any system of public education. Among the contributors, twenty-eight in all, are Mr. Dow, Mr. Bonser, Miss Caroline Wood, Miss Dorothy Porter, Miss Sarah J. Freeman, Clarence H. White, William Noyes, and F. H. Sykes. Twelve full-page plates furnish examples from courses in Art Structure, Painting, and Design. The book will prove to be a tonic for any earnest teacher of the arts.

THE FRANCIS W. PARKER SCHOOL YEAR BOOK, Vol. 1. By the Faculty of the School. 140 pp. 6 × 9. Illustrated. Published by the Press of the School, Chicago.

The Faculty has undertaken to publish an annual volume consisting of a series of concrete, illustrated reports of work actually done in the school.

This school is in the nature of an educational laboratory, or an experiment station in education. Being unhampered by the traditions that beset the average school, and free to experiment in any way with the content of the course of study and methods of organization and teaching, the school is endeavoring to carry out certain modern fundamental principles and aims in education — principles and aims advanced especially by Colonel Parker, one of the pioneers in the modern educational movements in this country. The school proposes to share with the general educational public the benefits of its experimentation, through the Year Book. Each volume will be devoted to some one phase of education as actually worked out in the school. Volume 1 is devoted to the social motive in school work, and consists of a

* Added to the School Arts Library of approved books for art teachers.

number of reports dealing with phases of hand-work, music, dramatics, the school print shop, the care of chickens, etc., in which the social motive predominates. The reports are plentifully illustrated — thirty-six illustrations in all — and show in a concrete way how the projects or activities described are made use of in the classroom. The experiences of the school are thus suggestive in dealing with the great educational problems of the present day, of motivation, correlation, etc. The volume will prove of value to teachers everywhere.

SCHOOL DRAWING IN ITS PSYCHOLOGICAL ASPECT.

By J. W. T. Vinall. 44 pp. $5 \times 7\frac{1}{2}$. Blackie & Son.

Mr. Vinall, one of the Supervisors of Art for the City of London, describes this book as "a short analysis of School Drawing; a brief review of the psychological and pedagogical principles underlying the teaching of drawing, and an outline of present-day movements." The style is not dry, nor stilted. It gives "typical schemes" and "practical hints" for the teacher. The author says: "Free illustrative drawing, even nature drawing, is not the be-all and end-all of school drawing. There must be the other kind, the thorough-going kind that leads to accuracy, then to beauty, and an application of all that is beautiful in form and color; and that ultimately brings power: — Truth, Beauty, Power, is the order." Mr. Vinall concludes:

"To sum up the substance of my address in one sentence, we may say that 'School Drawing' should serve as a universal language of expression; it should serve as the foundation of all graphic and decorative art; it should furnish the most subtle and sensitive form of manual training (that of the eye and hand); and it should, combined with color, afford the highest practice in aesthetics."

ON THE CONSTRUCTIVE ARTS

TOYS AND TOY MAKING. By George E. Johnson. 160 pp. $5\frac{1}{2} \times 8\frac{1}{2}$. 78 line plates. Longmans, Green & Co.

This book tells and shows how to make more than a hundred different kinds of toys, from "mach stales," "veneer," etc. The construction of the toys is simple, but not very strong in many cases; interesting, but not very beautiful. For American teachers it offers a wealth of suggestive material for the making of stronger and better forms of toys.

THE HANDICRAFT BOOK. By Anne L. Jessup and Annie E. Logue. 128 pp. 6×9 . Illustrated. A. S. Barnes Company.

The title should be supplemented by the words "for primary grades." "This sequence of handwork has been planned for a three years' course. It connects the kindergarten activities with the more

advanced construction work of the primary grades, forming a foundation for sewing and garment making for the girls. . . . The motive in work is practical use. The making of a finished article useful either at school or home means much more to the child than an exercise without a direct aim."

The outcome of many years' experience in teaching and supervising in public schools and normal classes, this book is well adapted to meet the needs of those who wish help in the use of cord, raffia, and reed.

***HOW TO DRAW A BUNGALOW.** By Percy A. Brigham. Nine plates $8 \times 10\frac{1}{2}$ in a portfolio. The Milton Bradley Co.

Here is a thoroughly good thing for high schools. These plates present for the first time a complete idea of how a bungalow is drawn and built. It is a pretty bungalow, and the plates are well drawn. The author, who is instructor in manual training in the high school of Malden, Mass., affirms that they will enable a student to draw the plan, elevations and details of a wooden frame building of his own design. Mr. Brigham knows, for he has seen students do just that. A series of lessons working out completely a single good problem in house construction is better than a series of lessons dealing with unrelated details. Boys and girls both are fascinated with the bungalow problem.

KING'S CONSTRUCTIVE CARPENTRY. By Charles A. King. 176 pp. $5 \times 7\frac{1}{2}$. Illustrated. American Book Co.

The third volume in a series, this book is intended to be used by those who have mastered the elements of woodworking and construction. It deals with Masonry Foundations, Forms of Construction, the Use of the Steel Square, Framing, Boarding-in, Roof Coverings, Plastering, etc. One hundred thirty-eight illustrations elucidate the text. The author, Director of Manual Training, Bay City, Michigan, has produced an authoritative handbook of convenient size.

PRACTICAL DRESS-CUTTING. 30 pp. 7×10 . 31 illustrations.

DRESS PATTERN-MAKING. 30 pp. 7×10 . 34 illustrations.

FRENCH PATTERN MODELLING. 24 pp. $7\frac{1}{2} \times 8\frac{1}{2}$. 19 illustrations.

These three handbooks, by Amy J. Reeve, present these subjects as taught in the London County Council Technical Schools. They are clear, concise, and fully illustrated. The first gives "Up-to-date" English methods; the second gives "Magyar Dress-cutting"; the third, the French method.

PRAXIS. Edited by Dr. L. Pallat and Mr. A. Jolles. 50 or more pages, 8×8 . Illustrated. B. G. Teubner.

A handsome little book, whose full title is "Aus der Praxis der Deutschen Kunsterziehung,"

appears occasionally, and always with fine plates showing handicraft produced in German schools. Dr. Pallat, the Commissioner of Education for Germany, and one of the most accomplished and respected educators in Europe, is primarily responsible for this. He is an enthusiastic promoter of art-craft education, and a person of exquisite taste. To teachers who read German, Praxis will bring many a helpful suggestion. The number which appeared in time for distribution at the Dresden Congress is especially rich in illustration of paper, wood, and metal construction and needlework.

ON PAGEANTRY

* **FESTIVALS AND PLAYS IN SCHOOLS AND ELSEWHERE.** By Percival Chubb and his Associates. 404 pp. $5\frac{1}{2} \times 7\frac{1}{2}$. Illustrated. Harper & Brothers.

Like Minerva sprung full-armed from the head of Zeus, this book takes its place at once as a *promachos*, — a "fighter in the front rank." Its author and those associated with him in the Ethical Culture School of New York have been leaders in the development of festivals, plays, pageants, and dramatic dances in America. The Preface says the volume is "at once a practical handbook and an educational treatise." Mr. Chubb might have omitted the last word and two letters more! It is an education indeed. The whole tone of the book is fine and high. Mr. Chubb writes of "The Festival in its Educational, Cultural, and Recreational Aspects"; Mr. Dykema of "Music in the Festival"; James Hall of "Art in the Festival"; Miss Perrin of "Costuming"; Miss Allerton of "Dancing"; and Miss Goodlander of "First Steps in the Development of Festival and Dramatic Activities." Appendices give invaluable suggestions as to Program, Color Schemes for Costumes, Method of Preparation, etc., together with a bibliography. "This book," says Mr. Chubb, "is the fruit of many years of experimentation and endeavor." It is a ripe fruit, wholesome, nourishing, and delightful.

* **PAGEANTS AND PAGEANTRY.** By Esther Willard Bates. 294 pp. $5 \times 7\frac{1}{2}$. Illustrated. Ginn & Co.

After an illuminating introduction by William Orr, Deputy Commissioner of Education for Massachusetts, and a chapter on "Making a Pageant," by Miss Bates, this book presents five specimen pageants from different historic periods: Roman, Medieval, English, and American Colonial, covering in dramatic form the principal periods taught in high schools. Then follows a Masque of Myths entitled, "The Heart of the World," and "A Pageant of Letters."

The text is so arranged that the pageants

may be given entire or subdivided into episodes, thus constituting thirty or more one-act plays, fifteen to thirty minutes in length, suitable for upper grammar grades. These include such incidents as The Knighting of a Young Squire, The Act of Doing Homage, The Children's Crusade, The Invention of Printing, The Peasants' Revolt, A Roman Triumph, Tarquin and the Sibyl, The Dame School, Salem Witchcraft, etc.

The book is illustrated with typical scenes from notably successful pageants, and contains in addition a comprehensive bibliography for the aid of the instructor and stage manager.

PLAYS AND MASQUES. Edited by Wallace Rice.

The Daimio's Head and Others; by Thomas Wood Stevens and Kenneth Sawyer Goodman. Contents: The Daimio's Head, A Masque of Old Japan, The Masque of Montezuma, Quetzal's Bowl. *Ryland*, [An eighteenth-century engraver], A Comedy in One Act, by Thomas Wood Stevens and Kenneth Sawyer Goodman. *The Chaplet of Pan*, [A fifteenth-century May-day Masque], by Wallace Rice and Thomas Wood Stevens. *A Pageant for Independence Day*, by Kenneth Sawyer Goodman and Thomas Wood Stevens. Written for, and originally produced under the auspices of, The Chicago Sans Fourth Association. Application for permission to perform the plays should be made to the State Guild of Chicago (1527 Railway Exchange Building).

ON THE DECORATIVE ARTS

* **ILLUSTRATIONS OF DESIGN.** By Lockwood De Forest. 50 plates in black-and-white. $8 \times 10\frac{1}{2}$. Ginn & Co.

The author, a trained artist and craftsman, founder of the Ahmedabad wood-carving shops, India, has gathered and arranged these fine examples of stone-cutting, stenciling, woodworking and carving, metal-piercing, jewelry, pottery, etc., as a result of some forty years' study and practice of the arts, in the hope that they may promote better work in the United States. Pupils must be made to see and feel, and must be given definite exercises to train the eye and hand. Tracing and stencil cutting are recommended for such discipline. All good design is played upon three simple notes, Mr. De Forest believes — the equilateral triangle, the square, and the reversed curve. The plates, all from beautiful Indian work, are within a Biflex Binder, to permit of removal for distribution to pupils.

* **TEXTILE DESIGNS.** Edited by Theodore M. Dillaway. 10 half-tone plates $8\frac{1}{4} \times 11$. Milton Bradley Co.

The plates reproduce eleven masterpieces of

textile art from the unrivalled collection of the Boston Museum of Fine Arts. They are accompanied by a pamphlet in which Mr. Dillaway gives a brief but comprehensive survey of the history of weaving (illustrated by the plates), and suggests how the material may be used in schools. Considering their limited number, the plates present a surprising range of pattern. Every one is beautiful and directly usable in public school work.

MISCELLANEOUS

***PRINCIPLES OF ADVERTISING.** By Frank Alvah Parsons. 128 pp. 7 × 10. Illustrated. The Prang Co.

Here is a book as vigorous and reckless, as astute and significant as Charles Martel! In the realm of commercialism it challenges the whole innumerable host of Islam. From foreword to tail-piece it bristles with keen insights and sharp truths, hard facts and strong reasons. Every theory is exemplified. Every argument is clinched with an illustration from life.

The book embodies a series of lectures first given by the author before the Business Men's League of New York City, and published upon recommendation of the League. It is a treatise on Art in Advertising, — the first book of its kind. As a help to teachers of design who have to do with school booklets, book covers, school annuals, posters, programs, etc., it is unrivalled. Ninety illustrations, three of which are in color, furnish material for a comparative study of good and bad effects in decorative arrangement. One of the color plates, that containing the spectrum circuit, is alone worth the price of the book. Here are a few significant sentences:

"Art is quality — not mere material.

"Art is a force and is therefore subject to laws and principles.

"As much as man ever desired sleep or air he desires beauty.

"There is no such thing as divorcing concrete expression from art, no matter how much you may desire to do so."

A large portion of the first edition of this book was sold in advance of publication. It is what the advertising men call "a live proposition."

***HANDBOOK OF ART IN OUR OWN COUNTRY.** By Alice M. G. Pattison. 104 pp. 4¼ × 9. Published by the General Federation of Women's Clubs of America.

Every supervisor of drawing in the United States should own a copy of this invaluable booklet. It should be in every school library. It gives in alphabetical order the name of every city and town in the United States in which anything worthy the name of art is to be seen —

parks, streets, buildings, monuments, fountains, sculptural or mural decorations, and collections of works of art accessible to the public. The compiler and editor of this booklet (now in its second edition), a cultivated woman of unusual ability, has herself traveled extensively, not only abroad but in our own country. Her opinion of the relative importance of works of art, as herein expressed unobtrusively by the use of bold-face type, is therefore of great value. The booklet may be purchased from Mrs. Everett W. Pattison, 4254 Olive St., St. Louis, Mo., or from Mrs. Mary I. Wood, Portsmouth, N. H.

***LITTLE PHOEBOTINT JOURNEYS.** Vol. 5. Historic Boston and Vicinity. 40 post cards in full color. The Detroit Publishing Co.

All the important houses and public buildings, monuments, and mural decorations related to the history of Boston, are included in this collection of handsome cards. The colors are unusually faithful and harmonious. The pictures are, in their realm, veritable works of fine art. Used in a reflectoscope or radiopticon, they would illustrate vividly and most effectively the whole colonial history of the Old Bay State. The box for holding the cards is an ingenious piece of applied design. It appears to be a little book — as indeed it is — a book of excellent colored plates with the minimum of text.

THE ROMANTIC STORY OF THE MAYFLOWER PILGRIMS. By Albert Christopher Addison. 192 pp. 6 × 9½. Illustrated, and with pen decorations. L. C. Page & Co.

Anyone who is looking for an authentic picture of the Mayflower, of Plymouth harbor, of the Pilgrim monuments, of buildings in this country, in Holland, and England, made famous by association with the Pilgrim Fathers, will find them in this sumptuous volume. The story of the momentous migration is well told by Mr. Addison, and the decorations for the volume, by E. M. Claggett, are admirable. It is a handsome gift book of perennial value.

WINTER. By Dallas Lore Sharp. 148 pp. 5 × 7½. Illustrated. Houghton, Mifflin Company.

The second volume in a series of three, of which "The Fall of the Year," reviewed in the September number, is the first, this attractive volume in gray and white maintains the high standard set by the initial book. It would make the most city-bound man and the most house-bound woman fall in love with the open country in winter. Boys and girls love books of this kind that smack of all outdoors. The illustrations are in pen-and-ink, by Bruce Horsfall, which is equivalent to saying that they illustrate the text excellently well. "In this volume is the large, free, strong, fierce, wild soul of Winter," in charming guise.

s
e
s
l
y
e
e
t
s
e
l



THIS CHRISTMAS WREATH FOR YOU



A quaint and beautiful design by George Wolfe Plank. One of the many excellent publications of Mr. Alfred Bartlett of Boston. The dotted line indicates the margin of the card upon which the original was printed.